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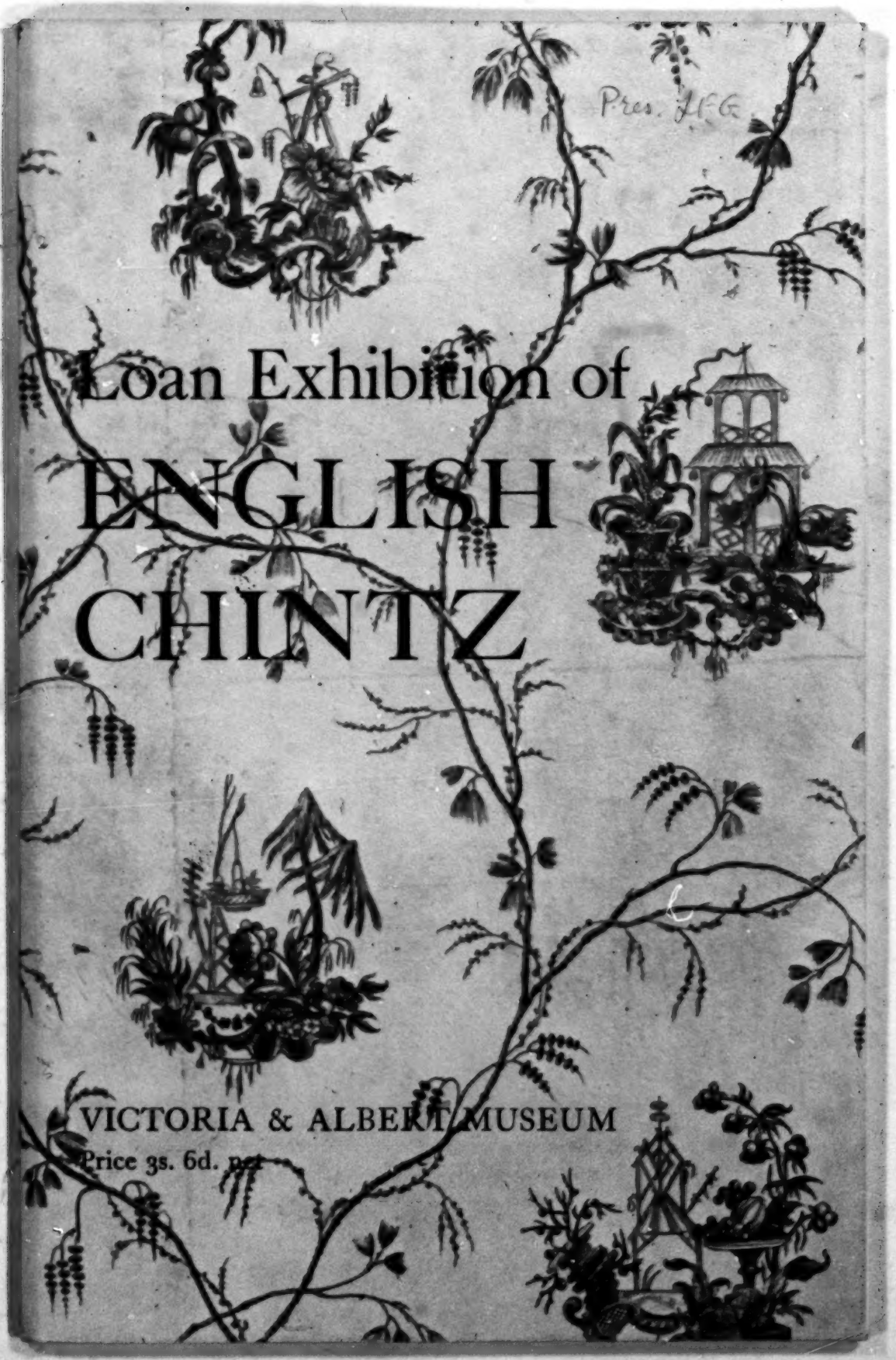
Pres. H.F.G.
Loan Exhibition of
ENGLISH
CHINTZ
VICTORIA & ALBERT MUSEUM
Price 3s. 6d. net

Cover design taken from paper impression in Bromley Hall pattern book (No. 80).

Catalogue of a Loan Exhibition

of

ENGLISH CHINTZ

English Printed Furnishing Fabrics from their Origins until the Present Day

Victoria and Albert Museum, London

May 18th to July 17th, 1960

LONDON
HER MAJESTY'S STATIONERY OFFICE
1960

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Introduction

This exhibition is in a real sense a memorial to my late colleague, Peter Floud, who was Keeper of the Department of Circulation in this Museum until his death on January 22nd of this year; for it represents the only full publication of the important results of his research into the history of English printed textiles. Until a few weeks before his death, Floud had been working on the preparations for the exhibition in collaboration with Mrs. Barbara Morris of the same Department. Fortunately the preparations were well advanced, so that Mrs. Morris, with the assistance of Mr. H. V. Percival and Mrs. B. Bradford, has been able to produce the exhibition for the scheduled time and also to exhibit precisely the selection of textiles which had been originally planned.

This work is particularly significant since, compared with their French counterparts, English printed textiles have been strangely ignored; no serious study of them has been published and no public museum in this country, other than the Victoria and Albert Museum, has any systematic collection of them. The project began with the intention of exhibiting a few attractive and interesting examples, but it was soon realised that the wealth of available records made it possible to select examples on an almost year-by-year basis to illustrate the changes of style and taste over the last two centuries. An exhibition on these lines was mounted in Manchester in 1955 in conjunction with the Cotton Board's Colour, Style and Design Centre; and the present exhibition is a greatly extended and more representative version of this.

The selection has been made with the firm intention of showing only examples which were new and original and which represented the informed taste of their time. Freakish or anachronistic designs have been carefully avoided, together with the many designs of all periods which, although in themselves admirable, merely repeat fashions already established many years earlier. A deliberate attempt has also been made towards the ideal, which is less easily attained, of excluding from the selection all traces of present-day tastes and preferences.

The word "chintz" is used in this exhibition, not in the limited sense of a highly glazed floral fabric, but as a convenient term to cover all printed cotton furnishing fabrics. Examples of Irish and Scottish printing have been excluded, not because they lack interest, but because insufficient records have so far been found to enable their history to be reconstructed.

This catalogue has been prepared and edited by Mrs. Morris. In addition, a Museum picture book, entitled *English Printed Textiles*, illustrates sixty-four of the most important exhibits from the Museum's own collections, and was prepared by Floud especially for use in connection with this exhibition.

TRENCHARD COX
Director

May, 1960

Unpublished Sources of Information

The following hitherto unused sources of information have formed the basis for the attribution and dating of the exhibits.

1. *Five pattern-books containing paper-impressions from English calico-printers' copper-plates, 1760–1800.* These comprise the Bromley Hall pattern-book (No. 88); the Nixon & Co. pattern-book (No. 73) and three pattern-books, in the possession of the Musée de l'Impression sur Étoffes of the Société Industrielle de Mulhouse, containing several hundred impressions of English copper-plate designs (see Nos. 87 and 89).

2. *Records from the Crayford collection of Messrs. G. P. & J. Baker* consisting of original designs, wood-block impressions and order-books relating to the late 18th and early 19th centuries.

3. *The Bannister Hall Records, 1799–1840.* These unique records, made available by Messrs. Stead, McAlpin & Co., include a continuous series of pattern-books, containing about 3,800 documented cloth samples of wood-block prints produced at Bannister Hall near Preston, week by week from 1802 to 1840, supplemented in most cases by the original designs. They are particularly valuable in that throughout these years Bannister Hall was the leading printworks for wood-block "furniture" chintzes and set the fashion for the other factories. The ownership varied as follows: c. 1798, founded by Richard Jackson and John Stephenson; 1804, joined by John Swainson; 1809, Jackson leaves; 1809–25, Charles Swainson with varying partners; 1825–56, Charles Swainson & Co.; 1856–93, Thomas Clarkson & Co., 1893, printworks closed, all records, blocks, etc. passing to Messrs. Stead, McAlpin & Co.

4. *The Berch Collection, Nordiska Museet, Stockholm.* Block-impressions and original designs relating to the 1730's and 40's.

5. *The Holker Papers* in the collections of the Union Centrale des Arts Décoratifs, Paris, containing documented samples of Lancashire block-printed fabrics of 1750.

6. *Early roller-printing pattern-books, 1806–1840.* A unique collection of dated strike-offs from engraved rollers for calico-printing from the firm of Joseph Lockett, now Lockett, Crossland & Co., Manchester.

7. *Pattern-books, shipping order books and other records* (1818–1837) made available by the Calico Printers' Association, Manchester, from the many hundreds in their possession. Their importance lies in that they contain many designs which, being printed in fugitive colours, survive only in these pattern-books. A large and representative collection of textiles from these pattern-books has been generously presented by the Calico Printers' Association to the Museum.

8. *The John Bury stock-sheets and notebooks, 1805–1812.* A collection of notebooks, stock-sheets and letters relating to the printworks of John Bury at Sabden, made available by Mrs. Norah Eastwood, a descendant of John Bury.

9. *Lancashire printers' notebooks* (1824–1828). A notebook from the Caterall printworks, Lancashire, dated 1824, made available by Mr. H. Hoyle; another from the Peel Printworks at Church, Accrington (dated 1825–1828), made available by Mr. J. W. Reidy. Both contain many hundred small cloth samples with precise details of printing methods and the dyes used.

10. *The Patent Office Design Register* (1842–1910). This unique record, containing no less than 23,000 documented cloth samples registered for design copyright week by week from 1842–1910 is not normally open to inspection. It has, as an exception, been made available to the Victoria and Albert Museum for research purposes by permission of the Comptroller.

Acknowledgments

This exhibition has only been made possible by the generous collaboration of many individuals and organisations, to whom grateful acknowledgment is due.

Thanks are due firstly to the many Museums and private collectors, both at home and abroad, who have so generously lent to the exhibition. American museums and collectors in particular have been exceptionally helpful and co-operative in placing unique material at our disposal. Special mention must be made of the help given by the Henry Francis du Pont Winterthur Museum whose generosity enabled the late Mr. Peter Floud to visit the United States and make a first-hand study of the most important American collections. Our thanks are also due to all those Museums who have gone to great trouble to provide photographs of their textiles, which has made the task of documentation and attribution so much easier. Special thanks are also due to Monsieur P. R. Schwartz and Monsieur Ph. Bezault, of the Musée de l'Impression sur Étoffes, Mulhouse, who have freely placed not only their unique collection but also their unrivalled knowledge of the history of calico-printing at our disposal.

We have also benefited greatly by access to the unpublished files of several research workers in the field, notably Miss Ada Longfield, the Irish antiquary; Mr. A. Haggas Bryan, of Messrs. James Hardcastle, and Mr. J. W. Reidy of Messrs. L. B. Holliday and Co. Many County Archivists and Public Librarians have also helped by searching through their archives for information on specific points.

Our thanks are no less due to four of the largest and oldest established textile-printers in the country—the Calico Printers' Association, Manchester; Messrs. Stead, McAlpin and Co., Cummersdale; Messrs. G. P. and J. Baker, Crayford; and Messrs. Turnbull and Stockdale, Ramsbottom—each of which has unstintingly provided assistance in the form of records and exhibits. The firm of Lockett, Crossland and Co., Manchester, has generously placed all their old records at our disposal, without which our knowledge of early roller-printing would have been severely limited. Messrs. Morton Sundour Fabrics of Carlisle, in lending us their unique collection of Oberkampf pattern-books, have enabled us to distinguish between French and English examples. Thanks are equally due to the Comptroller of the Patent Office and his staff for permission and facilities to consult the Office's Design Registers and exhibit textiles from them.

Lastly, but by no means least, our thanks are due to the Cotton Board's Colour, Design and Style Centre, Manchester, without whose co-operation the 1955 Manchester exhibition, which established the basis for the present exhibition, could not have taken place.

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Book Title and other Abbreviations

Arch. Rev. *Architectural Review.*
C.P.A. Calico Printers' Association, Ltd.
Clouzot and Morris. CLOUZOT, Henry and MORRIS, Frances. *Painted and Printed Fabrics.* New York, 1927.
D'Allemagne. D'ALLEMAGNE, Henry Réné. *La Toile Imprimée et les Indiennes de Traite.* Paris, 1942.
Depierre. DEPIERRE, J. *L'Impression des Tissus.* Mulhouse, 1910.
English Chintz. *English Chintz.* Victoria and Albert Museum Small Picture Book No. 22, 1955.
English Printed Textiles. *English Printed Textiles, 1720–1836.* Victoria and Albert Museum Large Picture Book, 1960.
European Printed Textiles. *European Printed Textiles.* Victoria and Albert Museum Large Picture Book No. 4, 1949.
Howell-Smith. *Western Painted, Dyed and Printed Textiles.* Victoria and Albert Museum Brief Guide, 1924.
Hunton. HUNTON, W. Gordon. *English Decorative Textiles.* London, 1930.
Lewis. LEWIS, Frank. *English Chintz.* 2nd edition Leigh-on-Sea, 1942.
Phillips. PHILLIPS, F. W. *Old English Chintzes.* Hitchin, 1912.
ROMA. Royal Ontario Museum of Art, Toronto.
V. & A. Victoria and Albert Museum, London.
Victorian and Edwardian Decorative Arts. *Victorian and Edwardian Decorative Arts.* Victoria and Albert Museum Small Picture Book No. 34, 1952.

The Origins of English Chintz

The European calico-printing industry arose through the desire to imitate the hand-painted Indian cottons, known as "chints", which began to be imported during the early 17th century. These Indian cottons, with their bright colours which were fast to washing, were vastly superior to the block-printed linens, with simple patterns in unwashable oil pigments, which were all that the Europeans could achieve. It was not until the late 17th century, however, more or less simultaneously in France, Holland and England, that the European textile printers learnt the secret of the Indian technique of madder-dyeing with metallic mordants.

The English industry appears to have been founded by William Sherwin, an engraver, who was granted a patent in 1676 for a "new way of printing broad callicoe", and set up a printworks at West Ham. Other printers followed and by the end of the century the industry was well-established along the lower reaches of the River Lea, mainly in Poplar and West Ham. A petition to the House of Lords in 1696 (at a time when the silk and wool interests were campaigning for the prohibition of cotton chintzes) was signed by fifty calico-printers, headed by Sherwin himself who stated that "my next neighbour and myself employ about 400".

During the next two decades, the industry spread to other areas around London where copious water supplies were available, a pre-requisite for calico printing. These included Lambeth, Bermondsey and Wapping on the River Thames, and various places in Surrey on the banks of the River Wandle.

In 1701 the silk and wool industries had succeeded in obtaining a ban on the importation of Indian chintzes and in 1720 they achieved legislation prohibiting the use at home of all cottons printed in England. It was a severe blow to the rapidly developing industry and the London printers were limited to working for export or printing (for the home market) on a less satisfactory fabric with a linen warp and a cotton weft. The silk and wool interests sought to get this latter practice declared illegal but the so-called "Manchester Act" of 1736 settled the point in the printers' favour. The printers also suffered under heavy excise duties, first imposed in 1712, and not finally removed until 1831.

In 1774, as a result of Arkwright's propaganda for his new home-woven calico, the ban on printing on all cotton cloth was finally removed. The 1774 Act (14 Geo. III, cap. 72) required the English cotton cloth to have 3 blue warp threads woven into each selvedge to enable excise officers to distinguish between home manufactured and imported cotton, and so charge the lower rate of duty payable on the former after printing.

THE CATALOGUE

(Note on dating: "1810" implies documentary proof of the exact date of a design, "c. 1810" implies indirect evidence of dating within one or two years, "About 1810" implies uncertainty within limits of about 5 years. All the textiles are cotton unless otherwise stated.)

Section I

The Eighteenth Century

A. Wood-block Prints 1720–1800

Little is known about the earliest textiles printed in England but it is clear that from the start they were printed by wood-block and that by 1700 at the latest the calico printers had mastered the problems of mordant dyeing with madder, the basis of the imported Indian chintzes.

Our knowledge of the appearance of these early wood-block prints is limited to those pieces which survive as linings to trunks (see No. 1) or articles of costume (see No. 2) which can be fairly precisely dated. These early fabrics seem to have been printed in the limited palette of black, reds, purples and brown obtainable from madder and it was apparently not until the 1740's that the printers were able to add indigo-blues (see No. 4) and weld-yellows to the basic madder colours, either "pencilled" in by the brush or printed by wood-block.

By the 1750's our knowledge is much wider, although extant examples are still rare. Valuable written evidence can be found in various Dictionaries of the Arts and Sciences, notably in John Barrow's *Supplement to the New and Universal Dictionary of Arts and Sciences*, London, 1754, and *The Laboratory or School of Arts* by G. Smith, London, 1756. The written evidence is confirmed by the John Baptist Jackson wood-block impressions (see Nos. 6 and 7) and above all by the samples recently discovered by Mrs. Charles F. Montgomery of the Winterthur Museum, in a folio volume in the Library of the Union Centrale des Arts Décoratifs, Paris. The volume contains 114 samples of English mid-18th century textiles and includes 13 pieces of chintz, block-printed in madder-colours, and which are absolutely unfaded. These samples, which are fully annotated, were collected by John Holker

in Lancashire in 1750 and presented to M. de Montigny of the French Royal Academy of Sciences. (Full details will be found in an illustrated article by Mrs. Montgomery to be published in the June, 1960, issue of the *Burlington* magazine.)

Both the Jackson impressions and the Holker samples, together with the Society of Arts designs (Nos. 10–12) show that by the 1750's the printers were able to produce free-flowing designs of flowers, shown in their natural colours, by the laborious method of "madder-style" printing. The reds were produced by printing varying strengths of alum and iron mordants, followed by a madder-dyeing; the yellow and drabs by the printing of similar mordants followed by a weld-dyeing, and the blues by a final pencilling-in of indigo with a brush. All greens were produced by the pencilling-in of blue over the yellow. To save expense, the yellows were often blocked or pencilled instead of dyed, but they were then fugitive, and on many extant examples the yellow has now almost entirely disappeared.

There is little basic change in the floral styles throughout the 1760's and 1770's, but in the 1780's large-scale arborescent designs, often incorporating birds, seem to have been in favour. Parallel to these, "Indian-style" floral trails are found for the smaller patterns, and were widely used for both furnishing and dress. Strips of metal, and metal pins, were inserted into the wood-blocks, to achieve fine details such as thin stems and outlines. Elaborate "pin-grounds" are also found (see Nos. 23 and 26).

By the 1790's the standard of block-cutting was extremely high and achieved a crispness and fineness of detail that has not been surpassed. Towards the end of the century, however, there is a new looseness in the drawing, with bolder cutting, which foreshadows the wood-block prints of the early 19th century.

1. LEATHER TRUNK LINED WITH PRINTED LINEN. Last quarter of the 17th century. The trunk is of English, late 17th-century origin, and the lining is evidently of the same date. The two floral fabrics are of linen, printed from wood-blocks in shades of brown and red. They are among the earliest English printed fabrics to survive.
Lent by Henry Francis du Pont Winterthur Museum, Winterthur.

2. LINING OF SILK COAT. About 1720. Block-printed in black and red. Probably English. Ill. *English Printed Textiles*, pl. 1.
From the Forrer Collection. 1182–1899.
The lining is obviously contemporary with the silk which dates from about 1720–25.

3. PRINTED BAG. 1735–40. Linen and cotton. Block-printed in red and black.
Lent by Manchester City Art Galleries (Platt Hall).
The bag originally contained stays dating from about 1740. The design has close stylistic affinities with a number of wood-block impressions in the Berch collection at the Nordiska Museet, Stockholm, dated between 1735–1740.

4. FRAGMENT OF CHINTZ. About 1745. Linen and cotton block-printed in brown and two shades of red, with pencilled blue. This fragment comes from the curtains of the bed at Culloden House in which Prince Charles Edward Stewart slept for three nights before the battle of Culloden, April 16th, 1746. *Lent by Mrs. MacLeod, Culloden House, Inverness.*

The complete curtains were in existence in 1936 when they were reproduced by Warner & Sons, Ltd. as "The Bonnie Prince Charlie" chintz. Unfortunately, all efforts to trace them have failed and this fragment of the border is all that remains.

5. CHILD'S WAISTCOAT. About 1750. Block-printed in red and black with pencilled blue. Probably English.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

The technique of "pencil-blue" appears to have been introduced some time during the 1730's. It involved adding orpiment (trisulphide of arsenic) to the iron-sulphate vat, together with gum senegal as a suitable thickener. It was found that this addition delayed the oxygenation of the indigo during its passage from vat to cloth long enough for it to be effectively painted on the cloth with a brush.

6. ORIGINAL DESIGN. About 1750. Water-colour on paper, by John Baptist Jackson. E.4487—1920.

7. TWO PAPER-IMPRESSIONS FROM WOOD-BLOCKS FOR CALICO-PRINTING. Ink on paper, by John Baptist Jackson. One impression ill. *English Printed Textiles*, pl. 2. E.4533, 4538—1920.

John Baptist Jackson (1701–1777) the chiaroscuro engraver and wallpaper designer worked as a designer for calico-printing when he returned to England from Italy in 1745. He continued at this trade until 1752 when he set up as a wallpaper manufacturer.

8. FLOWERS AND BIRDS. About 1750. Linen and cotton, block-printed in madder colours. Ill. *English Printed Textiles*, pl. 3. Another piece: Winterthur. T.77—1958.

9. FLOWERS AND GRAPES. About 1750. Linen. Block-printed in madder colours with pencilled blue.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

10. FLORAL TRAILS. 1756. Water-colour on paper. Signed "William Pether".
Lent by the Royal Society of Arts.

This drawing was awarded the 5th share of 1 gn. of the Society of Arts prize in 1756 for "the most ingenious and best fancied designs composed of flowers, fruit, foliage and birds, proper for weavers, embroiderers or calico printers by boys under 17". William Pether became well known as a painter and mezzotint engraver.

11. ROSES, CARNATION AND ANEMONE. 1757. Water-colour on paper. Inscribed on back "Andrew Durnford under Fifteen years 1757 For Calico Printers". *Lent by the Royal Society of Arts.*

This drawing was awarded a Society of Arts prize 1st share 5 gns. in 1758.

12. RIBBONS AND FLOWERS. 1758. Water-colour on paper. Signed "William Alderton 21 years". *Lent by the Royal Society of Arts.*

The drawing was awarded the 3rd share of 3 gns. of the Society of Arts prize in 1759 for the best drawings "fit for cabinet-makers, coach-makers, manufacturers of iron, brass, china or earthenware, or for any other mechanic trade that requires taste by youths under 22". The drawing was presumably intended for calico-printing either by copper-plate or wood-block in the "china-blue" technique (see No. 14).

13. LARGE LEAVES. About 1750. Block-printed in blue.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

14. CHINESE FIGURES WITH BUFFALO AND TEMPLE. About 1750. Block-printed in blue. *Lent by the Essex Institute, Salem, Mass.*

The tradition that this piece was "printed in India", seems unlikely. The close stylistic affinities of these two designs (Nos. 13 and 14) particularly the elaborate engraving on the blocks and the "pin-work", indicate that they may well be the work of the same printer. The dating of these two designs is uncertain. They appear to be examples of the "china-blue" technique, known as "bleu d'Angleterre" on the Continent, which was frequently used for copper-plate printing but rarely for wood-block printing. The "china-blue" technique, which enabled indigo to be printed directly on the cloth, was an English invention. Whereas the "pencil-blue" process depended on retaining the indigo in a state of solution during its passage from the vat to the cloth, "china-blue" was based on the principle of printing the indigo in an undissolved state. The indigo, in the form of a finely ground paste mixed with iron-sulphate and a thickener was printed either by block or copper-plate directly on to the cloth. The cloth was then immersed alternatively in a bath of lime (to dissolve the indigo) and a bath of iron-sulphate (to reduce it) as many times as was necessary to achieve the desired strength of blue. The exact date of the introduction of this technique is not known but the blue-printed borders in the Alexander papers (see No. 95) show that it was certainly in use by 1749.
The "china-blue" technique could not be used satisfactorily in conjunction with madder-dyeing and consequently "pencil-blue" had to be used for polychrome designs.

15. FLOWERS, FRUIT AND LEAVES. c. 1766. Block-printed resist in shades of indigo. Another piece: Albany Institute of History and Art.
Lent by Colonial Williamsburg.

This textile belongs to the curious but numerous group of "blue-resist" designs in which the blue forms the design and the white the background. Almost all surviving examples have been found in the area round the Hudson valley which has convinced several American authorities that they must have been printed there. The Albany piece, however, bears an English excise stamp for 1766, indicating that this design at least must have been printed in England, although no English documentary evidence concerning them has so far been found.

16. FLOWERING TREE WITH PHEASANTS. About 1765. Block-printed in shades of brown and red.
Lent by the Scalamandré Museum of Textiles, New York.

17. THREE ORIGINAL DESIGNS FOR CHINTZ. 1760–1770. Ink and water-colour on paper.

(*a*) Floral trails with sunflower and poppies. 7275.11

(*b*) Flowers and grass. 7275.65.

(*c*) Floral trails. Inscribed on back "Peele and Simpson". 7275.341.

A handkerchief in the Victoria and Albert Museum, dated March, 1769, is inscribed "Peele and Simpson, Inv." and "L. Barwick & Co.". A handkerchief in the National Museum of Ireland is similarly inscribed "Peele and Simpson Inv. Rup. Davids sculp", and dates from about 1760.
Since both Barwick & Davids were calico-printers, presumably Peele & Simpson were linen-drapers, and can probably be identified with John Peele, linen-drapers, Cheapside, who took out a patent in 1766 for a new method of printing handkerchiefs, etc. by copper-plate.

18. ORIGINAL DESIGN FOR CHINTZ. About 1775. Ink and water-colour on paper. Inscribed "John Munns No. A 1064" and "cutt Compleat" and "Cutt print Compleat D Red, 2 purple grounds 1 pale red do.". Ill. *English Printed Textiles*, pl. 14. 7275.297.

For plate-printed textiles by John Munns see Nos. 109 and 110.

19. PATTERN-BOOK OF A CRAYFORD CALICO-PRINTER. About 1775–80. The volume contains impressions from wood-blocks for both furnishing and dress fabrics. None of the impressions is dated but is marked with initials and numbers referring to an index of merchants and linen-drapers to whom the patterns were engaged. By checking this list with London directories, it appears that the book covers the years 1775–80.

Lent by G. P. & J. Baker, Ltd.

20. BUNCHES OF FLOWERS. About 1775. Linen, block-printed in madder-colours with pencilled blue and yellow. Ill. *English Printed Textiles*, pl. 16. T.227—1931.

21. CHILD'S DRESS. About 1775. Linen and cotton block-printed in madder-colours with pencilled blue.

Lent by Manchester City Art Galleries (Platt Hall).

This chintz and No. 20 above have close stylistic affinities to the block-impressions in the Crayford volume No. 19.

22. ARBORESCENT CHINTZ WITH TULIPS AND POPPIES. About 1775? Quilt. Block-printed in madder-colours with pencilled blue.

Lent by Colonial Williamsburg.

The dating of this quilt is uncertain but the unusual fineness and delicacy of the drawing indicate that it is of 18th rather than early 19th century origin.

23. DRESS AND PETTICOAT. 1775–80. Both printed in madder-colours with pencilled blue, 3 blue warp threads in each selvedge.

Lent by Manchester City Art Galleries (Platt Hall).

While the 3 blue warp threads are proof of English origin, many undoubtedly English chintzes have no blue threads, being printed on imported cotton.

24. FLORAL TRAILS. About 1775. Block-printed in madder-colours with pencilled blue. *Lent by the Museum of Fine Arts, Boston, Mass.*

25. ROSES AND BLOSSOM ON DIAPERED GROUND. About 1780. Block-printed in madder-colours with pencilled blue.

Lent by the Museum of Fine Arts, Boston, Mass.

26. FLORAL TRAILS WITH PIN-DOT GROUND. About 1780. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

27. FLORAL AND LACE TRAILS. About 1780. Linen and cotton, block-printed in madder-colours with pencilled blue.
Lent by Mrs. Jason Westerfield, Camden, Maine.

28. ROBE. About 1780. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge.
Lent by Manchester City Art Galleries (Platt Hall).

29. DRESS. About 1780. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge.
Lent by the Salisbury, South Wilts & Blackmore Museum.

30. SEVEN BLOCK-IMPRESSIONS. 1780–85. Ink and water-colour on paper. Some of the colours printed by wood-blocks, others painted.

(*a*) Thorny stems with roses. Inscribed "N 411–28". E.1423—1921.

(*b*) Arborescent chinoiserie. Inscribed "N 408 at 26 d". E.1405—1921.

(*c*) Floral trails. E.1407—1921.

(*d*) Two floral trail designs on vermicular grounds. E.1383, 1384—1921.

(*e*) Two floral trail designs on dark red grounds. E.1807, 1808—1921.

These impressions were originally bound together in a volume with a printed label reading "PRAY be careful to keep the Book Clean, the Patterns have cost a deal of Money, and are easily Spoiled by Children, or Carless Persons putting their hands on them; it is therefore hoped and entreated, that the utmost care will be taken to sully the Patterns as little as possible, and when any Lady sends for a Sight of the Book, it is entreated she will give Orders that it be Returned immediately". The book was said to have come from a Carlisle printworks and originally contained about 675 block-impressions, including several versions of the same design printed on white, vermicular, black and deep red grounds.

Calico-printing was first established in Carlisle in 1761 and by the 1790's it had become the principal local industry, with four firms employing 1,000 hands "much of the pencil work being executed by girls" (see William Hutchinson, *History of the County of Cumberland*, 1794).

31. FLORAL TRAIL CHINTZ. About 1785. Linen and cotton, block-printed in madder-colours with pencilled blue and yellow, probably at Carlisle. Ill. *English Printed Textiles*, pl. 21. T.11—1939.

This textile corresponds to a block-impression (E.1456-1921) from the Carlisle pattern-book, No. 30 above.

32. DRESS. About 1785. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge.
Lent by the Salisbury, South Wilts & Blackmore Museum.

33. FLORAL TRAILS. About 1785. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in selvedge. Circ.2 & A.—1956.

34. FANTASTIC FLOWERS WITH BIRDS. About 1785. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge. Ill. *English Printed Textiles*, pl. 20. Circ.363—1955.

35. CHINOISERIE CHINTZ WITH CHERUBS AND CLASSICAL RUINS. About 1785. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge. *Lent by the Detroit Institute of Arts.*

36. FLORAL TRAILS. About 1785. Block-printed in madder-colours with pencilled blue. *Lent by the Museum of Fine Arts, Boston, Mass.*

37. FLORAL TRAILS. c. 1786. Block-printed in madder-colours (black, red and lilac) with pencilled yellow. 3 blue warp threads in each selvedge. *Lent by the Museum of Fine Arts, Boston, Mass.*

38. ARBORESCENT CHINTZ. About 1780. Linen and cotton, block-printed in madder-colours with pencilled blue and yellow (now disappeared). Ill. *English Printed Textiles*, pl. 17. T.87—1922.

39. TREE OF LIFE. About 1780. Linen, block-printed in madder-colours with pencilled blue. *Lent by Colonial Williamsburg.*

This design was probably inspired by an Indian palampore.

40. BAMBOO TRAILS. About 1780. Block-printed in madder-colours with pencilled blue. *Lent by Colonial Williamsburg.*

41. ARBORESCENT CHINTZ WITH POPPIES. About 1780. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge. *Lent by the New York State Historical Association.*

42. ARBORESCENT CHINTZ WITH PEONIES AND POMEGRANATES. About 1780. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge. Another piece: Winterthur. *Lent by the New York State Historical Association.*

A very close copy of this design is illustrated in *d'Allemagne*, pl. 5, described as "Fleurs de l'Inde sur tige arborescente. Alsace vers 1790". There is yet another version in the Victoria and Albert Museum (T.62—1955).

43. ARBORESCENT CHINTZ WITH PEONIES AND BIRDS. About 1780. Block-printed in reds and drabs; blue and yellow added by pencilling. Ill. *Arch. Rev.* Vol. CXX, Aug. 1956, p. 127. Another piece: Colonial Williamsburg. *Lent by the Cooper Union Museum, New York.*

44. ARBORESCENT CHINTZ WITH LONG-TAILED BIRDS. About 1780. Block-printed in madder-colours with pencilled blue. *Lent by the New York State Historical Association.*

45. FLOWERING TREE WITH FRUIT AND BIRDS. About 1780. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in selvedge. *Lent by the Museum of Fine Arts, Boston, Mass.*

46. PEONIES AND ROCKS WITH BIRDS. About 1780. Linen and cotton, block-printed in madder-colours with pencilled blue. *Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.*

47. ARBORESCENT CHINTZ WITH BIRDS AND WATERLILIES. About 1780. Linen and cotton, block-printed in madder-colours and indigo. *Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.*

48. FLOWERING TREE WITH BIRDS. About 1785. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in selvedge.
Lent by the Museum of the City of New York.

The design is obviously copied from an imported Chinese wallpaper. A similar panel is illustrated in G. P. Baker's *Calico Painting and Printing in the East Indies*, pl. 8, described as "Hand-painted Indian (copied from a Chinese design); 18th century".

49. ARBORESCENT CHINTZ WITH COCKS. About 1790. Block-printed in madder-colours with pencilled blue. 3 brown warp threads in each selvedge.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

The significance of the 3 brown threads is not known. An English attribution is by no means certain.

50. INDIAN ARBORESCENT CHINTZ. About 1790. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge. Ill. *English Chintz*, pl. 16 (erroneously dated 1805). 422—1887.

The presence of parts of this chintz in a patchwork quilt of undoubted 18th century origin with many of the fabrics bearing Excise stamps for 1790 and 1792, has established the new date. The drawing is undoubtedly finer than that found in early 19th century examples.

51. EXOTIC FLORAL BORDER. About 1790. Block-printed in madder-colours.
Lent by the Cooper Union Museum, New York.

52. FLORAL STRIPED CHINTZ. About 1790. Block-printed in madder-colours at Fordingbridge, Hants, with pencilled blue. 3 blue warp threads in each selvedge. Ill. *English Printed Textiles*, pl. 22.
Lent by the Salisbury, South Wilts & Blackmore Museum and T.115—1927.

This design is very close to a number of original designs in the Crayford pattern-books dated 1791, especially in the curious rainbow-colouring of the small leaves. The alternate stripes, and the introduction of tiger-lilies, are typical of the 1790's.
Fordingbridge, Hampshire, was a minor calico-printing centre in the latter part of the 18th century. The names of four Fordingbridge calico-printers are known: William Renger, bankrupt, 1778, and John, Peter and Robert Read, bankrupt 1784. Peter Read, however appears to have carried on the business until 1792 and it is possible that this chintz was printed by him.

53. ORANGES AND BLOSSOM WITH ROSE STRIPE. c. 1790. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in selvedge.
Lent by the Museum of Fine Arts, Boston, Mass.

54. BANDS OF FRUIT AND FLOWERS. About 1790. Block-printed in madder-colours with pencilled blue.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

55. FLORAL STRIPE CHINTZ. About 1790. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge.
Given by the Henry Francis du Pont Winterthur Museum. Circ.88—1960.

56. PILLAR PRINT WITH ROSES. About 1790. Block-printed in madder-colours with pencilled blue. Ill. *English Printed Textiles*, pl. 23. T.2—1958.

Pillar-prints, such as Nos. 56 and 71 seem to have been an English speciality. They recur at intervals, and in different styles, until about 1835.

57. STRIPED CHINTZ WITH FLOWERS AND RIBBONS. About 1790. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge. *Lent by Colonial Williamsburg.*

58. FOUR ORIGINAL DESIGNS BY JOHN EDWARDS. 1796. Water-colour on paper.

(*a*) Feather trellis and flowers. Signed "J. Edwards".

(*b*) Floral stripe. Dated on back by Edwards, "December 10th 1796".

(*c*) Bunches of flowers on yellow ground.

(*d*) Flowers on zig-zag stripe ground. Inscribed on back by Edwards, "Yellow Zig-Zag Ground Chintz". *Lent by G. P. & J. Baker, Ltd.*

There is no doubt that the J. Edwards of these designs is John Edwards, F.S.A., the flower painter who worked in London and Surrey, c. 1763–1806. From 1766–1774 his address is given as Old Ford; Bow in 1783; Mitcham and Morden, Surrey in 1790, all calico-printing centres. James Thompson of Clitheroe, giving evidence before the select committee on the "Present State of Manufacture . . ." 1833, stated that "Raymond, Kilburn, Wagner and Edwards are regarded as the old Masters of the English school of design in calico printing".

Edward's calico-printing designs have a close affinity to the plates in his *Collection of Flowers drawn after Nature and disposed in an Ornamental and Picturesque Manner*, London, 1783–95. While the only signed designs are for block-printed textiles, a number of the copper-plate designs in the Bromley Hall pattern-book have his characteristic style of drawing and may well be from his hand.

59. ROSES, LILAC AND OTHER FLOWERS. About 1790. Block-printed in madder-colours with pencilled blue.

Lent by the Whitworth Art Gallery, Manchester.

The design is extremely close to a number of designs by John Edwards.

60. BUNCHES OF FLOWERS WITH RIBBONS. About 1795. Block-printed in reds, drabs, purples, black and yellow; blue added by pencilling. T.26—1930.

61. FLOWERS ON YELLOW BACKGROUND WITH LIGHTNING FLASHES. About 1795. Block-printed in reds, purple, black and yellow; blue added by pencilling. T.25—1930.

Both these chintzes, Nos. 60 and 61, were probably designed by John Edwards.

62. FLORAL STRIPES. About 1795. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge.

Lent by the Philadelphia Museum of Art.

63. FLOWERS AND BIRDS WITH PLAID RIBBONS AND LACE. About 1795. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

64. FLORAL ARABESQUES WITH MEDALLIONS. About 1795. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

65. INDIAN CHINTZ ON SPRAY GROUND. About 1795. Block-printed in madder-colours with pencilled blue. Ill. *English Printed Textiles*, pl. 28.
T.24—1930.

66. STRIPED FLORAL CHINTZ. c. 1799. Block-printed in madder-colours with pencilled blue at Bannister Hall. 3 blue warp threads in selvedge.
Lent by the Los Angeles County Museum, California.

67. ORIGINAL DESIGN, PROBABLY BY JOHN EDWARDS. c. 1796. Water-colour on paper. From the same volume as No. 58. Ill. *Connoisseur*, Apr. 1957, p. 177. *Lent by G. P. & J. Baker, Ltd.*

68. FRUIT AND FLOWERS ON DARK GROUND. About 1795. Block-printed in madder-colours with pencilled blue. Ill. *English Chintz*, pl. 14.
Lent by G. P. & J. Baker, Ltd.

Nos. 67–72 illustrate the almost black grounds that were in fashion—both for furnishing and dress prints—during the last ten years of the century, particularly with brightly coloured flowers set off against moss and fern sprays only slightly lighter than the ground itself. O'Brien, *The British Manufacturers Companion and Callico Printers Assistant* (1792), refers to "dark or shady patterns (according to the present humour)" and to "a late imitation of a dark ground pattern, with a kind of moss or spray hanging down in great quantities".

69. ROSES AND JASMINE ON DARK GROUND. About 1800. Block-printed in madder-colours with pencilled blue. Ill. *English Printed Textiles*, pl. 29. Other pieces: Winterthur; Miss Josephine Howell, New York.
Circ.493—1956.

70. BASKETS OF FLOWERS ON DARK GROUND. About 1800. Block-printed in madder-colours; blue added by pencilling. Ill. *Connoisseur*, Apr. 1957, p. 178. *Lewis*, pl. 13. *Lent by G. P. & J. Baker, Ltd.*

71. DARK GROUND PILLAR PRINT WITH CORINTHIAN COLUMNS. About 1800. Block-printed in madder-colours with pencilled blue. Ill. *Antiques*, Oct. 1957, p. 354. Another piece: W. H. Haynes.
Lent by the Metropolitan Museum of Art, New York.

72. DARK-GROUND PILLAR PRINT WITH FANCY COLUMNS. About 1800. Block-printed in madder-colours with pencilled blue. Ill. *Connoisseur*, Apr. 1957, p. 178. *Lent by W. H. Haynes, Ltd.*

B. Copper-plate Prints 1760–1800

The introduction of copper-plate printing in the middle of the 18th century radically transformed the appearance of English printed textiles and allowed a fineness of detail and delicacy of drawing that had not been possible with the earlier wood-block printed textiles.

It has been established by Miss Ada Longfield (in the *Journal of the Royal Society of Antiquaries of Ireland*, Vol. LXVII, Part II, pp. 26–56, 1937) that copper-plate printing on textiles was first introduced in Ireland by Francis Nixon (1705–1765) at the Drumcondra Printworks

in 1752. The first evidence is an advertisement in *Faulkner's Journal* for October 3rd, 1752, which states that "Drumcondra printed Linens, done from Metal Plates (a method never before practised) with all the Advantages of Light and Shade, in the strongest and most lasting colours" could be bought from George Gibbins at the Hen and Chickens in Werburgh Street, Dublin. This evidence is corroborated by Mrs. Delaney, the well-known 18th century diarist, in a letter to her sister two months later in which she writes that "Burke made me go with her to *Drumcondra*, half-a-mile off, to see a new manufactory that is set up there of printed linens done by copper-plate, they are excessively pretty". Further confirmation is provided by a letter (in the London Society of Arts guard books) in which a senior member of the Dublin Society, writing to a London member on June 13th, 1756, categorically states that copper-plate printing on textiles was invented by a certain Nixon, one of the proprietors of the Drumcondra printworks.

It appears that the Drumcondra printworks were set up shortly before the copper-plate invention of 1752 by Nixon and a Theophilus Thompson, about whom almost nothing is known. In March, 1757, the Drumcondra printworks was closed down as the proprietors, according to Samuel Dixon (the owner of the Leixlip printworks) "were prevailed upon, by large Sums, to transfer the Manufacture to another Kingdom". It seems that Nixon had already imparted the secret of the new technique to George Amyand, a wealthy Russia and East India merchant, who had established a calico-printing factory at Phippsbridge, near Merton, Surrey, in 1752, and the Society of Arts letter, mentioned above, states that copper-plate printing was in operation there in 1756. Nixon in fact seems to have joined Amyand shortly after the closure and Mortimer's *London Directory* of 1763 lists the firm as "Nixon and Amyand". Nixon died in 1765 and Amyand a year later, but the firm continued to operate as "Nixon & Co" until it was sold up in 1789 (see Nos. 73–80).

The new technique was quickly adopted by other calico-printers in and around London, including Robert Jones, Old Ford; John Collins, Woolmers, Hertfordshire; the Bromley Hall printworks; and John Munns and the Wares at Crayford.

Until the discovery in 1955 of four pattern-books containing about 500 different impressions on paper from English textile printers' copper-plates (three in the collections of the Musée de l'Impression sur Étoffes of the Société Industrielle de Mulhouse, and one in the possession of the Calico Printers Association, Manchester) has vastly increased our knowledge of these early plate-printed textiles and made it possible to attribute a considerable number of extant textiles to a particular factory. Apart from the factories represented by textiles in this exhibition, the pattern books contain impressions from the printworks of Thomas Nash (Morris's Causeway, Lambeth, 1767–82); Robert Maxwell (Merton Abbey, 1780–83) and William Walker (Merton Abbey, 1763–81) or possibly Richard Walker (Wandsworth, bankrupt 1770) none of whose textiles has so far been traced.

Nixon & Co, Phippsbridge, near Merton, Surrey

The three Mulhouse pattern-books contain nearly one hundred different impressions from Nixon's copper-plates. In addition, a pattern book in the possession of G. P. & J. Baker, inscribed "Nixon & Co" (No. 73 below) contains twenty-two impressions for large furnishing designs, eight of which are duplicated in the Mulhouse pattern-books.

Apart from the 7 textiles exhibited here, 3 other extant designs corresponding to these impressions are known.

73. PATTERN-BOOK CONTAINING 22 PAPER IMPRESSIONS FROM COPPER PLATES. About 1760–1789. The pattern-book, which is inscribed "NIXON & CO" contains 14 impressions for pictorial and 8 impressions for large-scale floral designs. *Lent by G. P. & J. Baker, Ltd.*

74. BIRDS AND RUINED COLUMNS. About 1765. Plate-printed in red. Paper-impression inscribed "221". Ill. *Antiques*, Apr. 1958, p. 373. *Lent by G. P. & J. Baker, Ltd.*,

75. CHINOISERIE. About 1765. Plate-printed in red. Paper-impression inscribed "165 @ 10d Nixon & Co". The scenes copied from Jean Pillement's *Livre de Chinois*, published London, 1758. Paper-impression ill. *Antiques* Apr. 1957, p. 362. Another version of this design also copied from Pillement's plates is thought to be French. *Lent by Colonial Williamsburg.*

A sample of the block-printed border appears in the Alexander papers, dated 1749, in the Library of the New York Historical Society. The same border appears on numbers 79, 95 and 119.

76. DETACHED FLORAL SPRIGS. About 1770. Plate-printed in red. Paper-impression inscribed "No. 172 Nixon". *Lent by the Nordiska Museet, Stockholm.*

77. CHINOISERIE MOTIFS AND FLORAL SPRIGS. About 1770. Plate-printed in red. *Lent by the Musée d'Art Décoratif, Lausanne.*

Although no corresponding paper-impression has been found it seems reasonable to attribute this textile to Nixon.

78. BIRDS AND FRUIT. About 1770. Plate-printed in red. Paper-impression inscribed "87". Ill. *English Printed Textiles*, pl. 8 and *D'Allemagne*, pl. 34 (erroneously attributed to Jouy). Other pieces: Metropolitan, G. P. & J. Baker. A copy of this design (in reverse) in the possession of Mrs. Galpin, Webb House, Wethersfield, Conn. Circ.11—1956.

79. ARBORESCENT DESIGN WITH MELONS. About 1770. Plate-printed in blue. Plate-impression inscribed "75 @ 10d". *Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.*

80. "THE TEMPLE OF APOLLO." About 1785. Plate-printed in red. Paper-impression inscribed "Temple of Apollo Nixon & Co @ 10d.". Ill. *Antiques*, Mar. 1957, p. 240. *Lent by G. P. & J. Baker, Ltd.*

80. (*cont.*)

Miss Edith Standen, of the Metropolitan Museum, New York, has identified this design with that mentioned by the poet William Cowper in a letter, dated May 29th, 1786, to Lady Hesketh: "I called last week at the Quaker's to see the furniture of your bed, the fame of which had reached me. It is, I assure you, of printed cotton, and the subject classical. Every morning you will open your eyes on Phaeton kneeling to Apollo, and imploring his father to grant him the conduct of his chariot for a day. May your sleep be as sound as your bed will be sumptuous, and your nights at least will be well provided for".

John Collins, Woolmers, Hertfordshire

John Collins is known to have been printing from copper-plates at the Temple-Oge works near Dublin from 1757 to 1759. After the closure of the Temple-Oge factory, Collins moved to England in 1761 and set up a calico-printworks at Woolmers, in the parish of Hertingfordbury. The Land Tax returns show that the property was rented by Messrs. Godfrey and Collins but no information is available concerning Godfrey. The local militia lists for the years 1762–73 include a number of printers, presumably connected with the calico-printing establishment, and a Mr. Ruferneck, engraver.

The pattern-book of Nixon and Co (No. 73), includes impressions of the pastoral scene (No. 81 below) with the inscription cancelled by extra engraving on the plate, the "Fortune Teller" (No. 82 below) and a design taken from Barlow's illustrations to *Aesop's Fables*, also with cancelled inscriptions, which shows that Nixon & Co took over some, if not all, of Collins' plates when he went out of business. It is probable that there had already been some contact between Nixon and Collins in their Dublin days. No record of a bankruptcy or sale in connection with the Woolmers factory has been found.

81. PASTORAL SCENE WITH RUINED ARCH. 1765. Linen and cotton plate-printed in red. Inscribed "COLLINS Woolmers 1765" and "H. ROBERTS sculp". Ill. *Hunton*, pl. 64, *Clouzot & Morris* pl. LXXX. Other pieces: Dublin, Metropolitan, Cleveland, Colonial Williamsburg, Quebec, W. H. Haynes. A piece of the Nixon version with the cancelled inscription is in the Musée de l'Impression sur Étoffes, Mulhouse.

Lent by the Museum of Fine Arts, Boston, Mass.

82. "THE FORTUNE TELLER." 1765. Linen and cotton, plate-printed in blue. Another piece of this design originally stamped "Collins, Woolmers, 1765". Ill. *English Chintz*, pl. 3. Other pieces: V. & A., Metropolitan, Winterthur, G. P. & J. Baker (as a handkerchief).

Lent by the Museum of Fine Arts, Boston, Mass.

83. CHINOISERIE. 1766. Linen and cotton. Plate-printed in red. Inscribed "COLLINS Woolmers 1766". The buildings taken from *Plans, Elevations, Sections & Perspective Views of the Gardens and Buildings at Kew in Surrey by William Chambers*, London, 1763. The design shows the Great Pagoda; the South Side of the Ruins; the Temple of Bellona, and the Chinese Pavilion in the Pheasant Ground. Ill. *English Printed Textiles*, pl. 6. Other pieces: V. & A. (from the Forrer Collection).

Lent by Count H. Wedel Jarlsberg, Tønsberg.

Robert Jones, Old Ford

The exact date of the establishment by Robert Jones of a calico-printworks at Old Ford, on the right bank of the River Lea, is not known, but the signed piece (No. 84 below) shows that it must have been before 1761. The importance of the factory can be assessed by the advertisements for the sale of the premises and equipment (*Faulkner's Dublin Journal*, Sept. 16th–30th, 1780, and *Manchester Mercury*, Sept. 12th, 1780). The printworks occupied 67 acres and the assets included "200 copper-plates and 2,000 Blocks and Prints, most of which are esteemed patterns calculated for a general course of foreign trade". It is not known, however, whether the factory was taken over by another calico-printer or whether the plates and blocks were sold and used by another firm.

Apart from the two signed pictorials and the floral design exhibited here, 16 other plate-impressions of floral designs from the Old Ford factory (in the Mulhouse pattern-book) show the same high standard of design and engraving. A further indication of the high standard is that three Old Ford pattern-drawers, William Naylor, John Dew and John Philpot were awarded Society of Arts Premiums in 1768 and 1772.

84. PASTORAL SCENE WITH PEACOCKS AND POULTRY. 1761. Linen and cotton bed hangings, plate-printed in red. Inscribed "R. I. & Co. Old Ford 1761" and "R. IONES 1761". The pastoral scene taken from an etching by Nicholas Berchem dated 1652; the peacock and poultry from an engraving by Josephus Sympson, published London, 1740, after the painting by Marmaduke Cradock; the stag and dog from plate 18 of *Animals of Various Species Accurately Drawn by Francis Barlow*. Ill. *English Printed Textiles*, pl. 4. Other pieces: V. & A., Metropolitan, Cooper Union, Boston and other places. At least two copies (unsigned) of this design exist, ill. *D'Allemagne*, pl. 37, 38 and *Depierre*, Fig. 12.
Lent by the Brooklyn Museum, New York.

The making-up of the hangings is of recent origin.

85. HUNTING AND FISHING SCENES. 1769. Linen and cotton, plate-printed in purple, with two reds, two drabs, and blue added by wood-block and pencilling, with the colours varied from repeat to repeat. Inscribed "R. IONES & Co. Old Ford" and "R. IONES & Co. Iany. 1st 1769". Ill. *English Printed Textiles*, pl. 5. Another piece: Musée des Arts Décoratifs, Paris. T.140—1934.

86. FLOWERS AND ORNAMENTAL STRIPES. About 1775. Plate-printed in red. A paper-impression of this design, in the possession of the Musée de l'Impression sur Étoffes of the Société Industrielle de Mulhouse is inscribed "Jones no. 132". Ill. *English Printed Textiles*, pl. 12. Other pieces: G. P. & J. Baker Ltd., and Philadelphia.

Robert Maxwell, Merton Abbey, Surrey

Robert Maxwell is known to have been printing at Merton Abbey from 1780–83. The Mulhouse pattern-books contain 40 impressions in the same dark-brown ink, numbered in a broken series from 4 to 86. One of the impressions is inscribed "Tous ces dessins sont de l'imprimeur Robt. Maxwell. Planche de cuivre, rouge, violet ou bleu". Twenty-two of the designs also appear in the Bromley Hall pattern-book, one with additional engraving on the plate (see *Antiques*, June, 1957, p. 559) indicating that Maxwell's copper-plates were taken over by Bromley Hall when he went out of business in 1783. In the Bromley Hall pattern-book these 22 designs are numbered in a broken series from P.109 to P.146.

87. PAPER IMPRESSION: "DON QUIXOTE". About 1780. Inscribed "No. 81". The scene shows how "the Bachelor, Sampson Carrasco, surnamed the Knight of the Mirrors, is vanquished by Don Quixote", copied from the London 1755 edition of *Don Quixote*, illustrated by Francis Hayman, vol. II, p. 80. Ill. *Antiques*, Mar. 1957, p. 239. This impression does not appear in the Bromley Hall pattern-book and no corresponding textile has been found. *Lent by the Musée de l'Impression sur Étoffes of the Société Industrielle de Mulhouse.*

Bromley Hall, Middlesex

The Bromley Hall factory, on the right bank of the River Lea in Poplar, was probably the largest of the early printworks. It is first mentioned in the 1740's and was operated successively by members of the Ollive family (dyers and calico-printers since the late 17th century), Joseph Talwin, and the Foster family, under the name of Ollive and Talwin (1763–1783), Talwin and Foster (1785–1790) and Foster and Co. (1790–1823). The Ollives, Talwins and Fosters were all Quakers and probably inter-related.

The Victoria and Albert Museum and Mulhouse pattern-books contain impressions of 151 non-pictorial and 23 pictorial designs. The fact that a number of impressions, particularly in the Mulhouse volumes, are inscribed "Talwin and Foster" does not necessarily imply that these designs were produced during the years 1785–90 as impressions of the same designs also occur without this inscription. Many of the copper-plates were undoubtedly kept in use for twenty years or more, and the dates given below are intended to give the date of the first introduction of the design.

Apart from the 19 textiles exhibited here, 4 other textiles and a handkerchief are known to exist.

88. BROMLEY HALL PATTERN-BOOK. About 1760–1800. Bound volume containing paper-impressions of 141 different copper-plate designs. The volume inscribed "Fosters and Co. Bromley Hall, Middlesex". 118 of the impressions are of non-pictorial designs numbered, in a broken series, from P.1 to P.185. The remaining 23 impressions are of pictorial designs which are un-numbered but marked with short descriptive titles. *Given by the Calico Printers' Association.* E.458—1955.

89. FOUR PAPER-IMPRESSIONS FROM BROMLEY HALL. About 1770–80.

(*a*) Inscribed "Sunflowers 10d a yard Talwin & Foster". Ill. *Antiques*, May, 1957, p. 461.

(*b*) Inscribed "Melon 10d a yard Talwin & Foster". Ill. *Antiques*, June, 1957, p. 556. For corresponding textile, see No. 97.

(*c*) Inscribed "Cock 10d a yard Talwin & Foster". Ill. *Antiques*, June, 1957, p. 558. There is a chair cover of this design at Winterthur.

(*d*) Inscribed "Mars". Ill. *Antiques*, Mar., 1957, p. 239.

Lent by the Musée de l'Impression sur Étoffes of the Société Industrielle de Mulhouse.

90. "PAGODA." About 1760. Plate-printed in blue. Paper-impression inscribed "Pagoda". Most of the elements of the design are taken from the plates in Edward's and Darly's *New Book of Chinese Designs*, London, 1754. Ill. *Antiques*, Apr., 1957, p. 361. Other pieces: Winterthur, Mulhouse. Several pieces of a copy of this design, with minor variations, exist. *Lent by the Museum of Fine Arts, Boston, Mass.*

91. "CHINESE FIGURES." About 1765. Quilt. Plate-printed in blue. Paper-impression inscribed "Chinese Figures". Ill. *Clouzot & Morris* pl. LIX (erroneously described as French, Jouy?). Other pieces: V. & A. (fragment), Boston, Cooper Union, Metropolitan, Miss Amy Pleadwell. G. P. & J. Baker. *Lent by the New York State Historical Association.*

The design is extremely close to several plates by Jean Pillement (1728–1808), published in Robert Sayer's *Ladies Amusement* (2nd edition), London, c. 1762.

92. "PEACOCK AND HEN." About 1765. Plate-printed in red. Paper-impression inscribed "Peacock and Hen 10d a yard. Talwin & Foster". The peacock and hen taken from the frontispiece to *A New Book of Birds*, published by Robert Sayer, London, 1765. Ill. *Antiques*, June, 1957, p. 557. Other Pieces: Winterthur, Metropolitan. G. P. & J. Baker.

Lent by Colonial Williamsburg.

93. "DUCKS." About 1765. Plate-printed in red. Paper-impression inscribed "Ducks, Talwin & Foster". The cock and hen taken from Plate 77 of Robert Sayer's *Ladies Amusement*, drawn by C. Fenn and engraved by P. Benazech. Ill. *Antiques*, June, 1957, p. 557. Other pieces: V. & A.; G. P. & J. Baker, Philadelphia. Metropolitan (fragment).

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

Charles Fenn was a bird and flower painter who produced a number of other plates for Robert Sayer, probably including the *New Book of Birds* mentioned above. His designs were also used on Battersea enamels and Worcester transfer-printed porcelain.

94. "BIRDS." About 1770. Plate-printed in blue. Paper-impression inscribed "Birds 10d a yard Talwin & Foster". Ill. *English Printed Textiles*, pl. 9. Other pieces: Winterthur, Cooper Union.

T.137—1956 (from the Holden Collection).

95. "COUNTRY VILLAGE." About 1770. Plate-printed in blue. Paper-impression inscribed "Country Village 10d a yard Talwin & Foster". Ill. *English Printed Textiles*, pl. 10. Other pieces: Philadelphia, Shelburne and private collections. T.207—1958.

A sample of the block-printed border appears in the Alexander papers, dated 1749, in the Library of the New York Historical Society. The same border appears on Nos. 75, 79 and 119.

96. "FARMYARD." About 1770. Plate-printed in red. Paper-impression inscribed "Farmyard 10d a yard Talwin & Foster". Ill. *Antiques*, Mar., 1957, p. 241. Another piece: Cooper Union.

Lent by the Metropolitan Museum of Art, New York.

97. "MELON." About 1770. Plate-printed in blue. Paper-impression inscribed "Melon 10d a yard Talwin & Foster". Circ.47—1959.

98. "LARGE FLOWERS." About 1770. Plate-printed in sepia. Paper-impressions inscribed "P.64" and "Large Flowers". Impression ill. *English Chintz*, pl. 5 and *Antiques*, May, 1957, p. 461. Another piece: Winterthur.

Lent by the Cooper Union Museum, New York.

99. PASSION FLOWER AND EXOTIC PLANTS. About 1780. Plate-printed in blue. 3 blue threads in selvedge. Paper-impression inscribed "P.33 Talwin & Foster 8d". Another piece: Winterthur. A copy of this design (in reverse) is in the possession of Miss Carola Green, New York.

Lent by the Philadelphia Museum of Art.

100. BULLRUSHES, IRISES AND OTHER PLANTS. About 1780. Plate-printed in blue. Paper-impression inscribed "P.30 Talwin & Foster 8d". Some of the plants copied from William Curtis's *Flora Londinensis*, Fasc. I. 1777.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

Joseph Talwin, part owner of Bromley Hall, was one of the original subscribers to the celebrated *Flora Londinensis*. Another design (P.56) in the Bromley Hall pattern-book shows flowers copied from six of the earliest plates.

101. "SWANS." About 1780. Plate-printed in red. Paper-impression inscribed "Swans". Plate-impression ill. *Antiques*, June, 1957, p. 558.

Lent by the Connecticut Historical Society, Hartford, Conn.

The flowering plants in this design are also probably copied from Curtis.

102. THE "NIGHT-FLOWERING CEREUS". About 1780. Plate-printed in blue. Paper-impressions inscribed "P.42 Talwin & Foster" and "Night Flowering Cereus".

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

103. EXOTIC PLANTS. About 1780. Plate-printed in blue. 3 blue warp threads in each selvedge. Paper-impression inscribed "P.57". Other pieces: Brooklyn, Winterthur (who also have a copy of the design in reverse), Miss Carola Green, New York. *Lent by G. P. & J. Baker, Ltd.*

104. EXOTIC FLOWERS. About 1785. Quilt. Plate-printed in blue. Paper-impression inscribed "P.13 Talwin & Foster". Ill. *D'Allemagne*, pl. 6 (erroneously described as "Les Asphodèles . . . Jouy, Oberkampf, 1785"). Other pieces: D'Allemagne Collection, Shelburne. A copy of this design (in reverse) is at Winterthur.

Lent by the Metropolitan Museum of Art, New York.

The reverse of the quilt plate-printed in red with scenes of Captain Cook's last visit to the Sandwich Islands including his death at Owhyhee on February 14th, 1779.

105. "TENIAN." About 1785. Plate-printed in red. Paper-impression inscribed "Tenian 10d a yard Talwin & Foster". The design taken from *A Voyage Round the World in the Years MDCCXL, I, II, III, IV, by George Anson, Esq*, published London, 1748. The two scenes show a view of the Commodore's tent on the Island of Juan Fernandez, and a view of the watering place at Tenian. Paper-impression ill. *Antiques*, Mar., 1957, p. 238. *Lent by Miss Agnes Holden, New York.* (Collection No. 549.)

106. "TYGER." About 1785. Plate-printed in blue. Paper-impression inscribed "Tyger 10d a yard". Paper-impression ill. *Antiques*, Mar., 1957, p. 239. Other pieces: Cooper Union, Miss Elinor Merrell, New York. *Lent by the Nordiska Museet, Stockholm.*

107. THE TEMPLE OF "DIANA". About 1790. Plate-printed in blue. Paper-impression inscribed "Diana". The frieze of the temple inscribed "SACRA DIANAE TEMP". Paper-impression ill. *English Chintz*, pl. 7. Another piece: Winterthur. *Lent by the Musée de l'Impression sur Étoffes of the Société Industrielle de Mulhouse, Alsace.*

108. "CHILDREN NO 1." About 1790. Plate-printed in blue. Paper-impression inscribed "Children no. 1". Five scenes taken from engravings after Thomas Stothard, R.A., published London, 1790; the scene with a see-saw from an engraving by Charles Knight after William Hamilton, R.A. Ill. *Antiques*, Sept., 1957, p. 254. Other pieces: Metropolitan, Philadelphia. *Lent by the Cooper Union Museum, New York.*

Plate-printed textiles incorporating scenes of children were popular during the last decade of the 18th century. See also Nos. 184 and 185.

John Munns, Crayford

John Munns, a calico-printer and gunpowder maker, was in partnership with Fenning and Halfhide, for some time before 1769 when the partnership was dissolved. Munns carried on the business at Crayford until his bankruptcy in July, 1784.

The Mulhouse pattern-books contain 32 pictorial and floral designs from the Munns printworks and the Victoria and Albert Museum has a considerable number of Munns' designs for block-printed textiles (see No. 18 in Section IA). Apart from the two designs illustrated here, a plate-printed handkerchief of a map of England, signed by John Munns, is in the possession of Mr. Jamie Campbell, London.

109. CLASSICAL RUINS WITH TREES AND BIRDS. About 1775. Plate-printed in red. Plate-impression inscribed "S.121". Another piece: Boston. *Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.*

110. HUNTING SCENE WITH CLASSICAL COLUMNS. About 1775. Plate-printed in blue. Plate-impression inscribed "S.181". *Lent by G. P. & J. Baker, Ltd.*

The Wares, Crayford, Kent

The Ware's calico-printworks was established some time during the 1760's at Crayford, in Kent. The earliest signed pieces are the handkerchief (No. 111) by Joseph Ware and a masonic handkerchief (now in the possession of G. P. & J. Baker, Ltd.) dated 1769, signed by Mary Ware. Joseph and Mary are presumed to have been husband and wife. An order book (now in the possession of Mr. C. O. Clark of the Society of Dyers and Colourists, Bradford) is inscribed "Mary Ware, Callico-printer, Crayford, Kent", and contains details of orders for the years 1773–75. The *St. James's Chronicle* for March 26th, 1778, records the marriage of John Ware, calico-printer, to a Miss Brissac. John was presumably a younger brother, or possibly a cousin. In 1781 a partnership between John and Mary Ware was dissolved by mutual consent with an ensuing bankruptcy the following year. The printworks seems to have been taken over by the firm of Vint and Gilling (see No. 214).

The Mulhouse pattern-books contain 13 impressions marked "Ware", several of which are printed in two colours and inscribed "Planche de cuivre en deux couleurs. Ware". The printing in two colours seems to have been a speciality of the Wares and an order headed "Delivery 23 October 1773" includes an item of "9 do. supr. red and purple plates". A copper-plate floral design in the d'Allemagne Collection corresponds to the impression inscribed "Ware no. 53" but it has not been possible to include this in the exhibition.

111. "THE BRENTFORD BY-ELECTION." c. 1769. "Tromp l'oeil" handkerchief plate-printed in red with prints mainly commemorating John Wilkes and the Brentford by-election of 1769. The design includes an envelope inscribed "To. Mr. Joseph Ware, Callico-printer, Crayford, Kent".
T.51—1933.

112. FRUIT AND FLOWERS WITH BIRDS. About 1770. Linen and cotton, plate-printed in sepia and red, probably by Joseph and Mary Ware. Ill. *Antiques*, Apr., 1958, p. 372. *Lent by G. P. & J. Baker, Ltd.*

Although no corresponding paper-impression has been traced, the fact that the design is printed in two colours and the similarity of the drawing to that of the Mulhouse impressions make an attribution to the Wares fairly certain. This design and No. 113 below are obviously taken from a common source. The drawing by Elias Durnford (No. 114) shows a similar choice and treatment of motifs.

113. QUILT: SPRAYS OF FLOWERS WITH BIRDS AND FRUIT. About 1770. Plate-printed in red. *Lent by the Shelburne Museum, Vermont.*

114. FRUIT WITH BIRD AND DRAGONFLY. 1754 or 1756. Drawing in black and sanguine chalks heightened with white. Signed on back "Elias Durnford Charterhouse Anno Aetat 15" (the name Thomas Durnford has been added erroneously to the front at a later date).
Lent by the Royal Society of Arts.

114. *(cont.)*

Although this drawing has been classified by the Royal Society of Arts as a "Composition of flowers ornamentally disposed 1754" it seems more likely that it is the drawing which gained Elias Durnford the first share of a Society of Arts prize in 1756 for which the candidates were asked to produce "*Fancy designs* and Compositions of Ornaments after *Nature* such drawings meant to be of use to *Fabrics* and *Manufacturers*".

Although Elias Durnford was awarded several Society of Arts prizes, he did not pursue drawing as a career but became an engineer and ultimately Lieutenant Governor of the province of Pensacola.

Chinoiserie

115. CHINESE SCENES IN FLORAL SPRAYS. About 1765. Plate-printed in red. 3 blue warp threads in each selvedge. Designed about 1765, although this printing dates from about 1775. Ill. *English Printed Textiles*, pl. 7. Other pieces: Metropolitan, Cooper Union, Winterthur, Brooklyn, Los Angeles (with colours added by wood-block). T.96—1959.

The "chinoiserie" of this design is far cruder than that of Chambers & Pillement (see Nos. 75 and 83) and recalls that found in late 17th century volumes such as Parker & Stalker's *Treatise on Japanning and Varnishing*, 1688.

116. CHINOISERIE. About 1770. Linen bed-cover, plate-printed in purple. Ill. *Clouzot & Morris*, pl. LXI. Other pieces: Metropolitan, V. & A. (fragments). *Lent by the Royal Ontario Museum, Toronto.*

An exact copy of this design (in reverse) was printed by Oberkampf at Jouy (Ill. *d'Allemagne*, pl. 180). It is not known which version came first.

Floral and Bird Designs

117. FLORAL TRAILS. About 1770. Plate-printed in blue.
Lent by Colonial Williamsburg.

118. FLOWER AND LEAF STRIPES. About 1770. Plate-printed in blue.
Lent by the Philadelphia Museum of Art.

119. FANTASTIC LEAVES AND FLOWERS WITH BIRDS. About 1770. Plate-printed in sepia.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

The block-printed border is found also on Nos. 75, 79 and 95.

120. PEACOCKS AND ROCKS. About 1770. Linen and cotton, plate-printed in red. A plate-impression of part of this design are in a scrap-book originally belonging to Baker & Tucker and now in the possession of G. P. & J. Baker, Ltd.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

121. FANTASTIC FLOWERS. About 1775. Plate-printed in blue. 3 blue warp threads in selvedge. The flowers taken from five plates in Jean Pillement's *Fleurs de Fantasie dans le goût chinois* and *Fleurs de Caprice*, engraved by P. C. Canot, both published London, 1760. Ill. *Antiques*, May, 1957, p. 463 and *English Printed Textiles*, pl. 13. T.62—1913.

122. TREES AND FRUIT WITH BIRDS. About 1770. Plate-printed in red. Ill. *Antiques*, Apr., 1958, p. 372.

Lent by the Essex Institute, Salem, Mass.

123. FANTASTIC FLOWERS AND FRUIT WITH FEATHERS. About 1780. Plate-printed in blue. 3 blue warp threads in each selvedge.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

124. ARBORESCENT CHINTZ WITH JOINTED STEMS AND BIRDS. About 1780. Plate-printed in blue. Another piece: Winterthur.

Lent by the New York State Historical Association.

125. FANTASTIC FLOWERS AND LEAVES. About 1780. Plate-printed in sepia. 3 blue warp threads in selvedge. Ill. *Clouzot & Morris*, pl. LXXVII (erroneously described as "Monochrome block-print. Spanish or Portuguese, 1775–1785").

Lent by the Metropolitan Museum of Art, New York.

126. FANTASTIC TREES WITH ANIMALS AND BIRDS. About 1785. Plate-printed in sepia. 3 blue warp threads in each selvedge.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

127. ORNAMENTAL VINE WITH BIRDS. About 1790. Plate-printed in blue. 3 blue warp threads in each selvedge. *Lent by Colonial Williamsburg.*

128. EXOTIC FRUIT WITH THISTLES AND BIRDS. About 1800. Plate-printed in blue. 3 blue warp threads in each selvedge.

Lent by Colonial Williamsburg.

129. FLOWERS AND BIRDS. About 1800. Plate-printed in blue. 3 blue warp threads in each selvedge.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

130. BIRDS, FLOWERS AND PEACOCK FEATHERS. About 1800. Plate-printed in blue. 3 blue warp threads in each selvedge.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

Pastoral and Rural Scenes

131. THE MAYPOLE DANCE. About 1770. Linen and cotton, plate-printed in red. Ill. *Clouzot & Morris*, pl. LXXXI. Another piece: Metropolitan.

Lent by the Museum of Fine Arts, Boston, Mass.

This textile is believed to have been part of a set of curtains hanging in Boston at the time of the British Occupation of 1774–1766 during the Revolutionary War.

132. RURAL LANDSCAPE WITH FIGURES, WILLOW TREES AND RIVER. About 1770. Plate-printed in blue, with block-printed border. Other pieces: Miss Carola Green, New York; Philadelphia.

Lent by the Cooper Union Museum, New York.

This design has close stylistic affinities to the Bromley Hall "Farmyard" (No. 96).

133. FARMYARD SCENE. About 1770. Linen and cotton, plate-printed in red. A copper-plate engraving of an expanded version of the same scene (in reverse) was published by R. Marshall, London, 1775 (see *Antiques*, 1934, pp. 87–89). Another version of the same scene is shown on the John Collins "Fortune Teller" (No. 82) and the figure at the well, and the woman milking a cow are also found on No. 134 below. All are presumably taken from a common Dutch source.

Lent by the Metropolitan Museum of Art, New York.

134. FARMYARD SCENES WITH MILKMAID AND HUNTING SCENE. About 1775. Plate-printed in blue. 3 blue warp threads in selvedge.

Lent by the Royal Ontario Museum, Toronto.

135. QUILT: PASTORAL SCENES IN FLORAL WREATHS. About 1775. Plate-printed red. Edged with pieces of "blue-resist", and block-printed fabrics of about 1790. Ill. *Antiques*, Apr., 1958, p. 374.

Lent by the Shelburne Museum, Vermont.

136. GARDENING SCENE IN FLORAL WREATH. About 1775. Plate-printed in blue. Paper-impressions of this design (together with several from Bromley Hall) are in a scrap book originally belonging to the firm of Baker & Tucker and now in the possession of G. P. & J. Baker, Ltd. Paper-impression. Ill. *Antiques*, Apr., 1958, p. 373. Other pieces: Colonial Williamsburg. *Lent by Royal Ontario Museum, Toronto.*

137. PASTORAL SCENES WITH BARGE. About 1780. Plate-printed red. 3 blue warp threads in each selvedge. Ill. *English Printed Textiles*, pl. 18. Another piece: Mrs. Jason Westerfield. T.151—1958.

138. THE COBBLER. About 1780. Plate-printed in red, with block-printed border. The scene with the cobbler probably taken from an engraving after W. R. Bigg. Ill. *Antiques*, Apr., 1958, p. 374.

Lent by the Metropolitan Museum of Art, New York.

The design has close stylistic affinities to the Bromley Hall "Melon" (No. 97).

139. RIVER AND GARDEN SCENES. About 1785. Plate-printed in red. Signed in the print "Drawn and engrav'd by D. RICHARDS MANCHr". Other pieces: V. & A., Rhode Island, Winterthur. (See also No. 172.)

Lent by Miss Agnes Holden, New York. (Collection No. 570.)

140. FARM SCENES WITH RUSTIC DANCE AND WINDMILL. About 1790. Plate-printed in red. Signed "WC" in the print (probably the initials of the printer or engraver). Other pieces: Boston, Winterthur, Newark, Mrs. Jason Westerfield. Circ.322—1959.

The central scene of the dance occurs on a transfer-printed jug in the V. & A. (Schreiber Coll. II. 377). Both are presumably copied from a common source. Nos. 140 to 146 have such close stylistic affinities that they must be the work of the same designer or engraver if not necessarily the same printworks. "The Turf Inn" (No. 158) and the "Gentle Shepherd" (No. 167) obviously belong to the same group.

141. ROMANTIC SCENES WITH REAPERS. About 1790. Plate-printed in dark sepia. *Lent by the Wadsworth Atheneum, Hartford, Conn.*

The three scenes probably illustrate an as yet unidentified romance.

142. HOP-PICKING. About 1790. Plate-printed in sepia.
Lent by G. P. & J. Baker, Ltd.

143. NORTHUMBRIAN SCENES. About 1790. Plate-printed in sepia. The design shows four scenes: two ladies by a summerhouse; figures with a wagon, inscribed "NEWCASTLE TO LONDON", two men fighting with a flail and a sword, with other figures; the family greeted by servants on their return home. *Lent by Wadsworth Atheneum, Hartford, Conn.*

The four scenes probably illustrate an as yet unidentified romance.

144. SCOTTISH SCENES WITH ARCHERY. About 1790. Plate-printed in sepia.
Lent by the Museum of Fine Arts, Boston, Mass.

145. OUTDOOR SPORTS AND PASTIMES. About 1790. Plate-printed in sepia with six scenes taken from engravings after Francis Hayman's paintings for the Vauxhall Gardens. The scenes show see-saw; leap-frog; sliding on the ice; blind man's buff; cricket, and battledore and shuttlecock. Ill. *Antiques*, Sept., 1957, p. 252. *Lent by the Art Institute of Chicago.*

146. THE FOUR SEASONS. About 1790. Plate-printed in sepia with scenes symbolising the four seasons.
Lent by Mrs. Jason Westerfield, Camden, Maine.

147. THE FOUR SEASONS. About 1790. Plate-printed in sepia.
Lent by the Museum of Fine Arts, Boston, Mass.

148. "VALENTINE'S DAY." About 1790. Handkerchief, plate-printed in red. Inscribed "VALENTINE'S DAY, or the 14th February" and with a poem by Alexander Pope and a ribbon entwined with hearts inscribed with a sentimental verse. *Lent by the Brooklyn Museum, New York.*

149. FARM SCENES WITH SHEEP DIPPING AND SHEARING (1). About 1780. Plate-printed in sepia. 3 blue warp threads in each selvedge. Another piece: Metropolitan. *Lent by Mrs. Jason Westerfield, Camden, Maine.*

150. FARM SCENES WITH SHEEP DIPPING AND SHEARING (2). About 1790. Plate-printed in red. Ill. *English Printed Textiles*, pl. 25. Another piece: Miss Amy Pleadwell, Boston. T.76—1959.

This piece is a later printing than No. 149 above as the plate has evidently been reworked with additional engraving.

151. PASTORAL SCENES WITH SWING. About 1790. Plate-printed in red. Ill. *English Printed Textiles*, pl. 24. Another piece: Miss Elinor Merrell, New York. T.49—1956.

152. FARM SCENES. About 1790. Plate-printed in deep pink. 3 blue warp threads in each selvedge. The design shows four scenes; ploughing, sheep-shearing, reaping and hay making. Another piece: Philadelphia.
Lent by G. P. & J. Baker, Ltd.

153. RURAL SCENES. About 1790. Plate-printed in sepia. 3 blue warp threads in each selvedge. The design shows four scenes; two of reaping, a boy poacher, and two shepherd boys with two dogs fighting. The latter scene taken from the painting by Thomas Gainsborough, R.A., 1783, now at Kenwood House. T.199—1959.

154. "BLACK MONDAY" AND "DULCE DOMUM." About 1790. Plate-printed in red. The design shows two scenes. Above "Black Monday, or the Departure for School", below "Dulce Domum or the Return from School" taken from mezzotints by John Jones after W. R. Bigg, published London, 1790.
Lent by Yale University Art Gallery. (Garvan Collection No. 4.)

Classical Subjects

155. DRESS: MYTHOLOGICAL SCENES. About 1780. Plate-printed in sepia. 3 blue warp threads in each selvedge. *From Snowshill Manor.*
Lent by the National Trust.

156. BLIND MAN'S BUFF AND THE JUDGMENT OF PARIS. About 1800. Plate-printed in blue. 3 blue warp threads in each selvedge. Ill. *English Printed Textiles*, pl. 27. Another piece: Miss Elinor Merrell, New York.
T.48—1956.

The Judgment of Paris was a favourite subject with late 18th-century painters. The treatment of the figures on this design is reminiscent of Thomas Stothard, R.A. (1755–1834).

157. QUILT: FOUR GROUPS OF TWO GIRLS. About 1800. Plate-printed in red.
Lent by the Shelburne Museum, Vermont.

Sporting Scenes

158. THE TURF INN. About 1780. Plate-printed in sepia. Ill. *Hunton*, pl. 73. The occupant of the vehicle in the foreground has sometimes been taken to represent Benjamin Franklin. Other pieces: V. & A., Chicago, Metropolitan, Winterthur, Nordiska Museet.
Lent by Mrs. Jason Westerfield, Camden, Maine.

159. SPORTING HANDKERCHIEF. About 1780. Plate-printed in red. 3 blue warp threads in each selvedge. Four oval scenes inscribed "THE DEATH OF THE HARE", "WOODCOCK SHOOTING", "ARCHERY", "CATCHING PARTRIDGES WITH NET AND HAWK" and central circular scene inscribed "THE EVENING BRUSH", with verses and music of two songs, one on either side.
Lent by the Cooper Union Museum, New York.

160. RURAL LANDSCAPE WITH HUNTING SCENE. 1790. Plate-printed in sepia. A smaller piece of the same fabric bears a stamp of "GR" in monogram surmounted by a crown, "British Manufactory 88" and the Excise stamp for 1790. Ill. *English Chintz*, pl. 9. Other pieces: W. H. Haynes, Mulhouse.
T.50—1933.

Theatrical Subjects

161. SCENES FROM "LETHE". c. 1766. Linen and cotton, plate-printed in blue with scenes from Garrick's play "*Lethe*" including Kitty Clive as the "*Fair Lady*" and Henry Woodward as the "*Fine Gentleman*". Ill. *English Printed Textiles*, pl. 11. Other pieces: Metropolitan, Philadelphia, Winterthur, Mulhouse.
T.75a—1914.

The play was first produced at Drury Lane in 1740. Porcelain figures of Kitty Clive and Henry Woodward in this play were made at Bow about 1750. It is probable that the textile was produced to commemorate the Command Performance of January 23rd, 1766.

162. "THE PADLOCK." About 1770. Linen and cotton, plate-printed in blue. The design shows scenes from Isaac Bickerstaff's play *The Padlock or the Jealous Husband*, first performed at Drury Lane in 1768.
Lent by Colonial Williamsburg.

163. SHAKESPEARE MONUMENT WITH FANTASTIC FOUNTAIN AND FLOWERS. About 1770. Plate-printed in blue. The statue of Shakespeare based on the Scheemacher's monument in Westminster Abbey.
Lent by the Art Institute of Chicago.

The same statue of Shakespeare, engraved by Robert Hancock, appears on Worcester transfer-printed porcelain of approximately the same date.

164. THE "COMMEDIA DELL'ARTE." About 1785. Plate-printed in red with scenes from the Italian comedy. 3 blue warp threads in selvedge. Inscribed in ink "Brought from India in 1784, quilted in 1870 by Mary P. Simonds for Mary Ella Simonds", "Blow ye the trumpet in the land" and "Behold He that keepeth Israel shall neither slumber nor sleep". Other pieces Detroit, ROMA. *Lent by the Art Institute of Chicago.*

The piece at Toronto is said to have been given to the Mohawk Indians by Sir John Johnson in 1793. Plays and entertainments based on the Italian comedy were frequently performed in England during the 18th century, among them David Garrick's *Harlequin's Invasion*, first performance December 31st, 1759, which was performed almost every season at Drury Lane until 1786.

165. SHAKESPEARE AND GARRICK. About 1790. Plate-printed in sepia. The design shows Roubiliac's monument of Shakespeare with medallion portraits of David Garrick (1716–1779) and the leading actors and actresses of the day. Each medallion is decorated with ribbons inscribed as follows: "Mrs. SIDDONS IN TRAGEDY", "Mrs. ABINGTON IN COMEDY", "Mr. KEMBLE IN RICHARD II", "Miss FARREN AS OLIVIA IN TWELFTH NIGHT", "Miss BRUNTON AS HORATIA IN ROMAN FATHER", "HOLMAN, FALCONBRIDGE IN KING JOHN", and "HENDERSON, IAGO IN OTHELLO". All these portraits appear to be taken from various editions of Bell's *British Theatre*, 1783–1786. Ill. *English Printed Textiles*, pl. 26. Other pieces: Holden Collection, V. & A.
Lent by the Metropolitan Museum of Art, New York.

166. GARRICK AND SHAKESPEARE WITH TRAGEDY AND COMEDY. About 1790. Plate-printed in red. 3 blue warp threads in selvedge.
Lent by the Art Institute of Chicago.

167. "THE GENTLE SHEPHERD" (1). About 1790. Plate-printed in sepia with 6 scenes taken from David Allan's illustrations to the 1788 edition of Allan Ramsay's *The Gentle Shepherd*. Other pieces: Shelburne, Valentine Museum. *Lent by the Philadelphia Museum of Art.*

This textile belongs to the same group as Nos. 140 to 146 and No. 158.

168. "THE GENTLE SHEPHERD" (2). About 1790. Plate-printed in red with 6 scenes from *The Gentle Shepherd*. *Lent by Colonial Williamsburg.*

The engravings from which this version of "The Gentle Shepherd" is taken have not yet been traced.

169. BARTHOLOMEW FAIR. c. 1772. Handkerchief, plate-printed in red. Inscribed "THE HUMOURS, AND DIVERSIONS, OF BARTHOLOMEW FAIR" and with other inscriptions relating to the sideshows, including "The Whole Collection of London Maccaronies" and "The Female Patagonian Maccaroni". *Lent by the Museum of Fine Arts, Boston, Mass.*

The peak year for satirical prints relating to the "Maccaronies" was 1772.

170. JOHN WILKES. c. 1775. Handkerchief. Linen, plate-printed in blue. Inscribed "The Right Hon.ble JOHN WILKES Esqr. LORD MAYOR of the CITY of LONDON And MEMBER OF PARLIAMENT for the COUNTY of MIDDLESEX in the YEAR 1775. In this Years Reign May Englands Genius See, An end of party rage—and America Free". Wilkes holds a scroll inscribed "MAGNA CHARTA" and his right foot rests on a paper inscribed "General Warrants".
Lent by Colonial Williamsburg.

171. THE STORMING OF QUEBEC. About 1775. Plate-printed in red. 3 blue warp threads in each selvedge. The design shows scenes of the storming of Quebec by General Wolfe in 1759.
Lent by the New York Historical Society.

172. HOMAGE TO GEORGE III. About 1780. Plate-printed in sepia. 3 blue warp threads in each selvedge. Signed in the print "Drawn and Engrav'd by D. Richards Manchr.". Above a medallion portrait of George III an allegorical figure bears a lyre and a scroll inscribed "CHORUS The Islands Sing We Strike the String". Other pieces: Winterthur, Mrs. Westerfield, Holden Collection (fragment).
Given by the Henry Francis du Pont Winterthur Museum. Circ.90—1960.

No documentary evidence concerning D. Richards has been traced. Apart from the river and garden scenes (No. 139) a handkerchief in the Victoria & Albert Museum, dated 1768, is inscribed "Peele and Simpson inv. R. Davids exec. D. Richards sculp".

173. GEORGE III AND HIS FAMILY AT WINDSOR. c. 1784. Plate-printed in red. 3 blue warp threads in each selvedge. The design shows George III and members of his family. Top left: the royal nurse and six children. The balloon is based on the Charles and Robert's hydrogen balloon, launched December 1st, 1783. Top right: The Prince of Wales (George IV) from the engraving by J. R. Smith, 1783, after the painting by Thomas Gainsborough. Bottom left: George III and Queen Charlotte with their three eldest sons. Bottom right: The Princesses Charlotte, Augusta and Elizabeth, adapted from an engraving by Thomas Watson, 1776, from the painting of "The Three Montgomery Sisters Decorating a Terminal Figure of Hymen" by Sir Joshua Reynolds. Ill. *English Printed Textiles*, pl. 19. Another piece: National Museum, Dublin. 396—1890.

174. GEORGE III AND THE PRINCE OF WALES HUNTING AT WINDSOR. About 1785. Plate-printed in sepia. The upper scene shows the death of the fox with George IV (as Prince of Wales), Charles James Fox and other figures; the lower scene shows a stag hunt in Windsor Great Park with George III, Prince Edward and other figures. The scenes adapted from two engravings, the "Death of the Fox" and the "Chace of the Fox" engraved by

J. Bennet after J. Seymour, published London, 1779. Ill. *English Chintz*, pl. 11. Other pieces: Cincinnati, Essex Institute, Salem. T.134—1924.

The two Seymour paintings were also used by Robert Hancock for transfer-printing on Worcester porcelain.

175. LUNARDI'S BALLOON. About 1785. Plate-printed in sepia. The design includes a monument to Vincent Lunardi (1759–1799) and shows his balloon, first flight, September 15th, 1784, second flight Moorfields to Ware, June 29th, 1785. Other pieces: Holden Collection, Yale.
Lent by the Metropolitan Museum of Art, New York.

176. A MILITARY ENCAMPMENT. About 1785. Plate-printed in sepia. Inscribed (on drum) "ROYAL ARTILLERY G III R". The scenes taken from satirical engravings after Henry Bunbury including "A Visit to the Camp". Other pieces: Cooper Union, Colonial Williamsburg; with cancelled inscription Cooper Union, Boston, San Francisco.
Lent by the Art Institute of Chicago.

177. PENN'S TREATY WITH THE INDIANS. About 1785. Plate-printed in sepia. 3 blue warp threads in each selvedge. The design taken from the painting by Benjamin West, engraved by John Hall, published London, 1775. Ill. *Clouzot & Morris*, pl. LXXXII. Other pieces: Chicago, Cooper Union, Metropolitan, Philadelphia. *Lent by Colonial Williamsburg.*

The 1788 inventory of the furnishings of Solitude, Pennsylvania, the country estate of John Penn includes "1 set of hair colour furniture cotton bed curtains, pattern William Penn's Treaty with the Indians; 3 window curtains to match ditto". The Cooper Union piece and one in the Metropolitan have the initials "F. G." added in the print. There is also another version, with minor alterations and a smaller house, in the Metropolitan.

178. THE ALTAR OF LIBERTY. About 1785. Plate-printed in sepia. Inscribed "AMERICA PRESENTING AT THE ALTAR OF LIBERTY MEDALLIONS OF HER ILLUSTRIOUS SONS". The medallions inscribed with the names of MORRIS, JAY, BARON STEUBEN, WASHINGTON, FRANKLIN, HUNTINGDON, DICKINSON, THOMPSON, DRAYTON, LAURENS and ADAMS. A figure of Fame bears a trumpet with a ribbon inscribed "WASHINGTON AND INDEPENDANCE" (sic). The portrait medallions taken from a pirated set of the du Simitière portraits, published London, 1783 (see *Antiques*, July, 1933, pp. 17–21). Other pieces: Boston, Metropolitan, Winterthur. *Lent by the Newark Museum, Newark, New Jersey.*

179. THE APOTHEOSIS OF FRANKLIN. About 1790. Linen and cotton, plate-printed in red. One scene shows Washington driving a chariot in which sits an allegorical figure of America holding a plaque inscribed "AMERICAN INDEPENDANCE 1776". To the right an Indian carries a trumpet with a banner with a serpent on which is inscribed "UNITE OR DIE". The other scene shows Athene with Benjamin Franklin and a figure of Liberty on the right bearing a scroll inscribed "WHERE LIBERTY DWELLS THERE IS MY COUNTRY". To the left two "putti" carry a map of America above which is a figure of Fame. Other pieces: Cooper Union, Colonial Williamsburg, Scalamandré. Winterthur has another piece of this design and a copy with minor alterations.
Given by the Henry Francis du Pont Winterthur Museum. Circ.93—1960.

180. THE FALL OF THE BASTILLE. About 1790. Plate-printed in red, with inscriptions in Latin and French relating to the Fall of the Bastille in 1789, and Louis XVI. Signed in the print "GORDON SCULP", "F. G. & Co" and "H. M. & Co." and "W. S. & Co." Ill. *Clouzot & Morris*, pl. XC (erroneously described as cylinder print, about 1850). Another piece: V. & A.

Lent by the Cooper Union Museum, New York.

181. "THE MEDLEY." About 1790. Trompe-l'œil handkerchief, plate-printed in sepia with portraits and scenes mainly commemorating people and events between the years 1785 and 1790, with a background of maps of various parts of England, Scotland, Europe and America.

Lent by the Art Institute of Chicago.

182. THE RESIGNATION OF WASHINGTON. c. 1796. Handkerchief, plate-printed in red. 3 blue warp threads in each selvedge. Inscribed "GENl. WASHINGTON ADDRESSING the PEOPLE of the UNITED STATES OF AMERICA on his RESIGNATION of the PRESIDENCY". The central panel shows Washington delivering his speech which is printed round the panel and dated "Sept. 17 1796".

183. THE APOTHEOSIS OF WASHINGTON. About 1800. Plate-printed in red. Signed in the print "Henry Gardiner. Wandsworth. Surry.". The design shows Washington (1732–1799) surrounded by five allegorical figures. Behind is an obelisk on which a figure of Fame has inscribed the words "INDEPENDENCE 1776". Ill. *Hunton*, pl. 101. Many pieces of this design, both signed and unsigned, are extant in the United States.

Lent by the Metropolitan Museum of Art, New York.

Henry Gardiner established a printworks at Wandsworth, Surrey, in 1792, which employed 200 hands. The printworks was still in operation in 1815.

Children's Games

184. CHILDREN'S GAMES. About 1790. Plate-printed in red with five scenes taken from engravings by Bartolozzi after William Hamilton, R.A., published London, 1787 and 1788. The scenes show "Feeding Fowls", "Feeding Ducks", "Playing at Marbles", "Bob Cherry" and "Spinning Top". Ill. *Antiques*, Sept., 1957, p. 258. Other pieces: Connecticut Historical Society; Winterthur. *Lent by G. P. & J. Baker, Ltd.*

185. CHILDREN'S GAMES IN FLORAL WREATHS. About 1800. Plate-printed in sepia. *Lent by Colonial Williamsburg.*

The groups of children are probably also after Hamilton but the engravings have not so far been traced.

Cottage Scenes

186. COTTAGE SCENES. About 1800. Plate-printed in sepia. 3 blue warp threads in each selvedge. The two scenes taken from engravings by W. Nutter after W. R. Bigg, published London, 1798. Above: "Saturday Evening. The Husbandman's return from Labour". Below: "Sunday Morning. A Cottage Family Going to Church".

Lent by the M. H. de Young Memorial Museum, San Francisco.

187. "THE COTTER'S SATURDAY NIGHT." About 1800. Quilt, composed of two handkerchiefs printed alternately in rows. Plate-printed in sepia. The handkerchiefs show two illustrations to Robert Burns' poem "The Cotter's Saturday Night", drawn by David Allan and engraved by Robert Gray. Another piece: Yale.

Lent by the Brooklyn Museum, New York.

188. "THE DESERTED VILLAGE." About 1800. Plate-printed in red. 3 blue warp threads in each selvedge. The design shows two scenes, "The Departure" and "The Dance", illustrating Oliver Goldsmith's poem "The Deserted Village". *Given by the Henry Francis du Pont Winterthur Museum.* Circ.112—1960.

For a later version of the same subject see No. 282.

Section II

The Early 19th Century 1800-1840

For the first twenty years, it is the polychrome wood-block printed chintzes that have the main interest, while the monochrome pictorial prints, apart from a number of commemorative and "rustic" designs, show a steady decline. Most of the leading printworks in the London area (which specialised in copper-plate designs) had closed down and the centre of the industry had shifted to Lancashire, with an important offshoot in Carlisle.

The Bannister Hall records (see page 2) provide a firm reference for plotting the changes in wood-block printed chintzes year by year throughout the period. The taste was set by the enterprising London linen-drapers, such as Richard Ovey of Covent Garden, who commissioned designs from skilled artists and sent them to Lancashire or Carlisle to be printed. Apart from the ordinary "piece-goods", chair seats, and panels and borders for incorporation into patchwork quilts were produced in large quantities.

The initial patent for rotary-printing from engraved metal rollers was taken out by Thomas Bell, a Scotsman, in 1783, but until about 1810 its use was virtually limited to the production of monochrome dress prints with small patterns. The Lockett Crossland volumes (see page 2), however, show that by 1807 roller-printing was occasionally used for small-scale furnishing patterns and by 1815 the new technique was sufficiently developed to permit larger scale designs imitating the earlier copper-plate pictorial prints.

The development of roller-printing coincided with a radical transformation in the dyestuffs available for calico-printing. Until about 1810 all printing was based on the use of vegetable dyes, that is madder, indigo and quercitron. Thereafter, the competitive efforts of French, Alsatian and English chemists produced new chemical resists and discharges for transforming the old vegetable dyes and new processes for the use of such colours as Prussian blue, cochineal pink and catechu brown. An entirely new range of mineral colours, including antimony orange (1817), manganese bronze (1823), chrome yellow and a "solid"-green was produced, which was exploited to the full by the calico-printers.

Many of the engravers, such as Joseph Lockett and Mr. Potts of the Broad Oak Printworks, Accrington, "the foremost engraver of his generation", were skilled draughtsmen but the fine detail of the engraving is often marred by the indiscriminate use of the new dyestuffs. Joseph

Lockett was largely responsible for the fashion in the 1830's for the "fancy machine-grounds" in which the whole background was covered with elaborately engraved diaper patterns. The "fancy machine-grounds" were used not only with roller-printed designs but also as a background to the wood-block printed floral chintzes.

In spite of technical improvements, there remained, even as late as 1840, mechanical and chemical difficulties in printing more than two or three colours simultaneously from engraved rollers. Consequently, many of the polychrome chintzes of the 1820's and 1830's will be found to have only the basic design printed from an engraved roller, usually in red or sepia, with the extra colours added by wood-block or relief printing from wooden "surface-rollers".

189. OAK TREE AND IVY LEAF CHINTZ. 1799. Block-printed in the "drab-style" at Bannister Hall for Richard Ovey. Original design in the Bannister Hall pattern-books (in the possession of Stead, McAlpin, Ltd.) inscribed on back "1172 R. Ovey's favourite pattern (do it well) Royal Oak and Ivy 20 July '99".

Given by the Henry Francis du Pont Winterthur Museum. Circ.86—1960.

From 1700 to 1831 Richard Ovey of Covent Garden was the leading London merchant for "furniture prints". The Crayford and Bannister Hall records contain over one hundred original designs commissioned by him, many endorsed with his precise instructions to the printers. The majority indicate a preference for large and showy designs. Unfortunately, the most striking—a series of huge panels enclosing a single tree in the manner of an Indian palampore—have not survived in textile form.

190. CHAIR SEAT. 1800. Block-printed in madder-colours on a red ground at Bannister Hall for Richard Ovey. Original design (in the possession of Stead, McAlpin Ltd.) inscribed "R. Ovey 11 Nov. 1800". Ill. *English Printed Textiles*, pl. 30. Circ.650—1956.

Printed cotton chair seats to match the furnishing chintzes were common during the years 1800–1805 but few have survived.

191. STRIPED CHINTZ. c. 1800. Block-printed in red and black on a yellow ground. 3 blue warp threads in each selvedge.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

This chintz is extremely close to a design in the Bannister Hall pattern-books dated 1800.

192. STRIPED CHINTZ WITH SHELLS. About 1800. Block-printed in madder-colours with pencilled blue.

Lent by Mrs. Jason Westerfield, Camden, Maine.

193. ORNAMENTAL STRIPES. About 1800. Block-printed in chocolate and yellow.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

194. ACORN AND OAK LEAF STRIPE. About 1800. Block-printed in chocolate and yellow. *Lent by the Museum of Fine Arts, Boston, Mass.*

195. RED-GROUND PASSION FLOWER CHINTZ. 1802. Block-printed in colours at Bannister Hall for Richard Ovey. 3 blue warp threads in selvedge. Original design (in the possession of Stead, McAlpin, Ltd.) inscribed on back "N.105. The Scarlet Ground White Passion Flower Chintz. R. Ovey, 10th December 1802". Ill. *English Chintz*, pl. 15.
Circ.334—1955.

196. INDIAN CHINTZ ON RED GROUND. 1802. Block-printed in madder-colours on a red ground with pencilled blue at Bannister Hall for Richard Ovey. 3 blue warp threads in selvedge. Original design (in the possession of Stead, McAlpin, Ltd.) inscribed "Ovey no 84 Nov. 1802". Ill. *English Printed Textiles*, pl. 31. Another piece: Winterthur. Circ.495—1956.

197. STRIPED CHINTZ ON RED GROUND. c. 1803. Block-printed in madder-colours with pencilled blue.
Lent by the Henry Ford Museum, Dearborn, Michigan.

This chintz is close to a number of designs in the Bannister Hall pattern-book for the year 1803.

198. FLORAL STRIPE ON TRELLIS GROUND. c. 1803. Block-printed in madder-colours on a red ground with pencilled blue.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

199. FLORAL CHINTZ ON RED GROUND. c. 1803. Block-printed in madder-colours on a red ground with pencilled blue.
Lent by Mrs. Jason Westerfield, Camden, Maine.

200. PILLAR PRINT WITH FERN SPRAYS. c. 1803. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in each selvedge.
Lent by the Philadelphia Museum of Art.

201. ROSE, THISTLE, OAK AND SHAMROCK PILLAR PRINT. c. 1803. Block-printed in colours, probably for Richard Ovey. Ill. *Antiques*. Oct., 1957, p. 354.
Lent by W. H. Haynes, Ltd.

This design is extremely close to several commissioned by Ovey from Bannister Hall in 1803. This plain white ground for pillar prints seems to have been in fashion for only a short time.

202. INDIAN CHINTZ ON TEA GROUND. 1804. Block-printed in colours for Richard Ovey. 3 blue warp threads in selvedge. Stamped with Ovey's mark, GR in monogram surmounted by a crown and Excise stamp for 1804. Ill. *English Printed Textiles*, pl. 34. Circ.370—1955.

203. INDIAN CHINTZ ON RED GROUND. c. 1805. Block-printed in madder-colours on a red ground with pencilled blue. Ill. *Connoisseur*, Feb., 1959, p. 24. Another piece: Winterthur. Circ.495—1956.

204. BORDER CHINTZ WITH CLASSICAL PANELS. 1804. Block-printed in two shades of terracotta and black on yellow at Bannister Hall for Richard Ovey. Original design (in possession of Stead, McAlpin, Ltd.),inscribed on back "The Half Moon & 7 Stars Furniture, August 22nd, 1804, R. Ovey". Ill. *English Printed Textiles*, pl. 32. T.50—1956.

205. STRIPED CHINTZ WITH CLASSICAL MEDALLIONS, IVY TRAILS, AND "CASHMERE" FILLINGS. c. 1804. Block-printed in two shades of terracotta and black on yellow. Ill. *Connoisseur*, Mar., 1958, p. 94. Another piece: Rhode Island. T.19—1956.

206. FRAGMENT OF BORDER CHINTZ WITH CLASSICAL PANELS. 1805. Block-printed in two shades of red and black on a yellow ground at Bannister Hall for Proctor and Brownlow, London. Ill. *Connoisseur*, Mar., 1958, p. 94. Circ.331—1925.

Proctor and Brownlow of Fleet Street were leading London linen-drapers from 1792 to 1826.

207. CLASSICAL BORDER CHINTZ ON YELLOW GROUND. c. 1805. Block-printed in red and black on yellow ground with pencilled blue. 3 blue warp threads in selvedge. *Lent by the Cooper Union Museum, New York.*

208. EGYPTIAN DEITIES AND HIEROGLYPHICS. About 1805. Block-printed in madder-colours with pencilled blue. 3 blue warp threads in selvedge. *Lent by the Cooper Union Museum, New York.*

Nos. 204 to 209 illustrate the short-lived fashion for "classical" and "Egyptian" designs usually printed in Pompeian colours.

209. PATCHWORK APPLIQUÉ QUILT. 1804–1811. Appliqué of block-printed chintzes mostly printed at Bannister Hall between the years 1804 and 1811. The classical border printed in black on a red ground at Bannister Hall in August, 1804. The Chinese figures and buildings are taken from the same chintz as No. 223. *Lent by Mrs. Alice B. C. Kershaw.*

210. LILAC TRELLIS CHINTZ. c. 1804. Block-printed in shades of red and black on a yellow ground. 3 blue warp threads in each selvedge. *Given by the Henry Francis du Pont Winterthur Museum.* Circ.87—1960.

This design is extremely close to a number of designs in the Bannister Hall pattern-books dated 1804.

211. PALM TREE CHINTZ WITH "CASHMERE" FILLING. About 1805. Block-printed in drab colours with pencilled blue. Circ.222—1956.

212. GOTHIC PILLAR CHINTZ. About 1805. Block-printed in drab colours with pencilled blue. Ill. *Connoisseur*, Oct., 1957, p. 94. Circ.223—1956.

213. PILLAR PRINT WITH IVY TRAILS. c. 1806. Block-printed in drab colours with pencilled blue. *Lent by the Brooklyn Museum, New York.*

214. FOUR ORIGINAL DESIGNS FOR CHINTZ IN DRAB COLOURS BY DANIEL GODDARD. c. 1803. Water-colour on paper.

(*a*) *Wild Cherry Blossom.* Inscribed on back "Wild cherry blossom engaged with Mr. Ovey by Mr. Gilling", and signed "D. Goddard".

(*b*) *Passion flower and roses.* Inscribed on back "Atkinson and Clarance, September 12th, 1803".

(*c*) *Thistles.* Inscribed on back "Kinsey and Chambers 18d. per yard cutting blocks to be paid for by Mr. G.".

(*d*) *Pillars and flowers.* *Lent by G. P. & J. Baker, Ltd.*

214. (*cont.*)

In default of any surviving textiles, these original designs are exhibited in order to represent one of the leading designers working at the turn of the century and just before the establishment of the tradition that designers must remain anonymous. These designs were made for Vint and Gilling, the Crayford printers. The Bannister Hall records include similar signed designs by Goddard. Atkinson and Clarance (1781–1806) and Kinsey and Chambers (1801–21) were leading London linen-drapers.

215. LILAC TRELLIS CHINTZ. About 1805. Block-printed in drab colours with pencilled blue. Ill. *English Printed Textiles*, pl. 36. Circ.221—1956.

The "drab-style" originated about 1800 and was particularly fashionable in 1805. It was used for block-printed chintzes until about 1815. Nos. 211, 212, 215, 221, 227, 228 all come from the same Lancashire pattern-book. They are extremely close to a number of original designs in the Bannister Hall pattern-books printed for Bateman & Todd, a leading firm of Manchester merchants and may have been commissioned by them from another printer.

216. GOTHIC WINDOWS WITH FLOWERS. About 1805. Block-printed in drab colours. *Lent by the Nordiska Museet, Stockholm.*

217. FLORAL CHINTZ. c. 1807. Block-printed in drab colours with pencilled blue. *Given by the Henry Francis du Pont Winterthur Museum.* Circ. 99—1960.

218. STRIPED CHINOISERIE QUILT. c. 1805. Block-printed in two shades of red and chocolate on a yellow ground. On reverse, maroon and white striped cotton bordered by panels of a masonic print and one of exotic flowers and birds, both plate-printed in red.

Lent by the Shelburne Museum, Vermont.

Nos. 218 to 224 illustrate the revival of chinoiserie designs in 1805.

219. CHINOISERIE STRIPED CHINTZ. About 1805. Block-printed in the drab-style. 3 blue warp threads in selvedge.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

220. BORDER CHINTZ WITH CHINESE FIGURES AND FILLING. 1805. Block-printed in madder-colours with pencilled blue at Bannister Hall for Proctor and Brownlow, London. *Lent by the Cooper Union Museum, New York.*

221. CHINOISERIE CHINTZ. c. 1805. Block-printed in the drab-style with pencilled blue. Ill. *English Printed Textiles*, pl. 35. Circ.323—1959.

222. CHINOISERIE BORDER CHINTZ ON YELLOW GROUND. 1805. Block-printed at Bannister Hall for Richard Ovey. 3 blue warp threads in each selvedge. Original design (in possession of Stead, McAlpin, Ltd.) inscribed "The Yellow Ground Black and 3 reds Chinese Temple and Fishing border. R. Ovey 3rd April 1805".

Lent by the Cooper Union Museum, New York.

223. CHINESE BUILDINGS WITH FIGURES AND DEER. About 1805. Block-printed in madder-colours with pencilled blue on a "tea-ground". 3 blue warp threads in selvedge. *Lent by the Whitworth Art Gallery, Manchester.*

Pieces of the same chintz can be seen on the patchwork appliqué quilt No. 209.

224. STRIPES AND CIRCLES WITH CHINESE TEMPLE. About 1805. The outlines probably plate-printed in sepia with yellow and sepia added by block with pencilled blue. *Lent by the Museum of Fine Arts, Boston, Mass.*

225. ARBORESCENT CHINTZ WITH BIRDS AND BUTTERFLIES. About 1805. Block-printed in madder-colours with pencilled blue.
Lent by the Henry Ford Museum, Dearborn, Michigan.

This design is close to a number commissioned by Richard Ovey from Bannister Hall in 1805, which seem to have been based on imported Chinese wallpapers.

226. NEEDLEWORK CHINTZ BORDER. 1805. Block-printed in madder-colours with pencilled blue at Bannister Hall for Richard Ovey and stamped with his mark. 3 blue warp threads in selvedge. Original design (in the possession of Stead, McAlpin, Ltd.) inscribed "No. 474. The One Stripe Needlework Flower Pot Chintz Border. R. Ovey 26 June 1805". Ill. *English Printed Textiles*, pl. 33. T.42—1925.

The design is evidently based on one of the earliest Berlin wool-work patterns imported into England soon after their introduction in 1804.

227. TWO FLORAL CHINTZES ON DARK GROUNDS. About 1805. Block-printed discharge on a dark ground with two reds, yellow and pencilled blue. Pillar print ill. *English Printed Textiles*, pl. 37. Circ.229, 230—1956.

228. TWO INDIGO GROUND CHINTZES. About 1805. Block-printed discharge on indigo ground, dyed yellow after discharge. Circ.227, 228—1956.

Nos. 227 and 228 come from the same pattern-book as Nos. 211, 212, 215 and 221. The new style of discharge printing occurs just after 1800 and for the first time made it possible to reserve fine details in white on a dark ground.

229. PLAYING AT SOLDIERS. c. 1804–5. Handkerchief. Plate-printed in red. 3 blue warp threads in selvedge. Inscribed "SHROVE TIDE", "PLAYING AT SOLDIERS" and "PREPARED FOR INVASION".
Lent by the Cooper Union Museum, New York.

230. NELSON AND THE "VICTORY". c. 1805. Block-printed in shades of red and black, on a yellow ground. 3 blue warp threads in selvedge. The designs show a monument inscribed "LORD NELSON" surrounded by the *VICTORY* and naval trophies.
Lent by Yale University Art Gallery.

231. NAVAL HEROES. c. 1805. Plate-printed in red. 3 blue warp threads in each selvedge. The design shows top right: a woman writing in a book marked "History of England" surrounded by children with a portrait of Admiral Lord Duncan with a naval battle to the left. Below left: a figure of Neptune with portraits of Admiral Lord Nelson and Admiral Sir Hyde Parker, with a naval battle to the right. Below is part of a third scene with Britannia and an allegorical figure of Ireland. There are other pieces of this design in private possession.
Lent by Yale University Art Gallery.

232. DEATH OF NELSON AND HIS FUNERAL. c. 1806. Plate- or roller-printed in sepia and red. The four scenes are vignetted in the branches of an oak-tree. Three scenes are inscribed "Lord Viscount Nelson killed in the

Battle of Trafalgar Octr. 21. 1805, ENGLAND EXPECTS EVERY MAN WILL DO HIS DUTY", "The Shallop Conveying the Body of LORD NELSON Jany. 8, 1806", "The Funeral Procession of Lord Viscount Nelson to St. Pauls Cathedral Jany. 9, 1806"; the fourth scene shows an allegorical scene of mourning inscribed "UNION England Scotland Ireland". The Shallop carrying the body of Lord Nelson and the funeral car passing St. Paul's are taken from a series of aquatints published by Ackermann, January, 1806. Ill. *Hunton*, pl. 114. Other pieces: Metropolitan, Holden Collection.

Lent by the Cooper Union Museum, New York.

233. NELSON CHINTZ. 1806. Block-printed in madder-colours with pencilled blue on a "tea-ground" by John Bury, Sabden, Lancashire. 3 blue warp threads in each selvedge. A sample of this design appears in John Bury's stock sheets for the years 1806 and 1807 described as the "Trafalgar chintz". Ill. *English Printed Textiles*, pl. 38. Other pieces: Metropolitan, W. H. Haynes (in drab colours). T.98—1959.

Several other chintzes, both block- and plate-printed, commemorating Nelson, are known.

234. SHAKESPEARE'S "SEVEN AGES OF MAN". About 1805. Plate-printed in blue. 3 blue warp threads in each selvedge. The seven scenes are inscribed "THE INFANT", "THE SCHOOLBOY", "THE LOVER", "THE SOLDIER", "THE JUSTISE" (sic), "PANTALOON" and "DOTAGE". The soldier carries a flag inscribed "SHAKSPERE'S SEVEN AGES". Signed "Slack" in the print (for John Slack, engraver, Salford, Lancs). The scenes taken from seven engravings after the paintings by Robert Smirke, R.A. (1752–1845) published by Boydell for his *Shakespeare Gallery*, London, 1801. Ill. *English Printed Textiles*, pl. 39. Other pieces: Holden Collection, Mrs. Elinor Merrell, New York. T.51—1956.

John Slack, an engraver and copper-plate printer, was working at Salford from about 1794 until his death in 1827 or 1828. Between 1810 and 1814 he was in partnership with William Cowdray as a periodical publisher. See also Nos. 281 and 285.

235. QUILT: RURAL SCENES. About 1805. Plate-printed in sepia. Ill. *Hunton*, pl. 79. Another piece: Shelburne.

Lent by the Metropolitan Museum of Art, New York.

236. QUILT: RURAL SCENES. About 1805. Plate-printed in sepia. Ill. Frances Little, *Early American Fabrics*, Fig. 60 (erroneously attributed to an American lady who died in 1780). Other pieces: Metropolitan, Holden Collection. *Lent by the Shelburne Museum, Vermont.*

237. PILLAR PRINT WITH OAK LEAVES AND ACORNS. c. 1807. Block-printed in madder-colours with pencilled blue. Another piece: Chicago.

Lent by the Brooklyn Museum, New York.

238. ROSES AND LILAC ON TEA GROUND. 1807. Block-printed in madder-colours with pencilled blue on a tea-ground at Bannister Hall.

Lent by G. P. & J. Baker, Ltd.

239. FORMALISED FLOWERS ON RED GROUND. 1807. Block-printed in drab colours with pencilled blue on a red ground at Bannister Hall. 3 blue warp threads in selvedge. *Lent by G. P. & J. Baker, Ltd.*

240. LEAF CHINTZ. c. 1807. Block-printed in drab colours. Ill. *Connoisseur*, May, 1957, p. 296. Circ.7—1952.

241. SNOWDROP DIAPER CHINTZ. c. 1807. Roller or plate-printed in red with yellow added by block.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

This design has close stylistic affinities to block-printed designs in the Bannister Hall pattern-books and strike-offs from rollers or copper-plates in the Lockett Crossland volumes for the years 1807–8.

242. FLOWERS AND LEAVES WITH DIAGONAL HATCHED GROUND. c. 1808. Plate-printed in red with yellow added by block and pencilled blue. Circ.118—1960.

243. FLOWERS AND LEAVES. c. 1808. Roller or plate-printed in red with yellow and blue added by block or surface-roller.

Lent by Mrs. Jason Westerfield, Camden, Maine.

244. LEAF AND SPRIG STRIPE. c. 1808. Roller-printed in red, brown and yellow.

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

The design is extremely close to a number of strike-offs in the Lockett Crossland volumes dated 1808.

245. THREE "LAPIS-STYLE" CHINTZES. c. 1808. Block-printed in the lapis-style (erroneously dated "about 1820" in catalogue of Manchester 1955 exhibition). Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 129. Circ.243, 244, 245—1956.

The so-called "lapis-style", originally invented in England, but named in 1808 by Hartmann of Münster and later perfected by Daniel Koechlin-Schouc of Mulhouse and James Thompson, F.R.S., of Primrose Works, Clitheroe, was the first which permitted the juxtaposition of reds and blues without intervening whites. It depends on the use of a so-called "resist-red" (coarsely printed, as in these examples, because thickened with pipe-clay), which simultaneously acts as a madder-mordant and as a resist to the indigo-bath. The style was much used for handkerchiefs, but rarely for furnishing prints.

246. FANCY LEAVES ON BLUE GROUND. c. 1808. Quilt, block-printed in the "lapis-style".

Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

247. LEAVES AND FLOWERS ON GREEN GROUND. c. 1808. Block-printed in madder-colours on a dipped green ground.

Lent by the Philadelphia Museum of Art.

The dipped green ground first appears in 1808 and was extremely popular for the next five years.

248. MARBLED PILLAR WITH FLORAL SWAGS. c. 1809. Block-printed in the drab style with pencilled blue. *Lent by the Philadelphia Museum of Art.*

249. FLORAL CHINTZ. 1809. Block-printed in madder-colours with pencilled blue at Bannister Hall for Lawrence, Jollands & Lawrence, May 23rd, 1809 and stamped with their mark. *Lent by G. P. & J. Baker, Ltd.*

250. TREES AND FLOWERS. c. 1810. Block-printed in the drab-style on a dark "tea-ground".
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

251. FLOWERS AND CORAL. c. 1810. Block-printed in drab colours with pencilled blue on a dark "tea-ground".
Lent by Mrs. Jason Westerfield, Camden, Maine.

252. PANEL FOR A PATCHWORK QUILT. 1810. Block-printed in madder-colours with pencilled blue. Inscribed "G 50 R" (for George III's jubilee). Ill. *Arch. Rev.*, Aug., 1956, vol. CXX, p. 129. Another panel: V.& A.
Lent by W. H. Haynes, Ltd.

253. FLORAL TRAILS WITH BASKETS. About 1810. Plate-printed in red. 3 blue warp threads in each selvedge.
Lent by the Museum of Fine Arts, Boston, Mass.

The heavy deep red, which first appears about 1807, was much used for plate- and roller-prints particularly from 1810–20. Baskets of fruit and flowers are also common during this period.

254. ARBORESCENT CHINTZ ON YELLOW GROUND. About 1810. Block-printed in shades of red, black and drab on a yellow ground.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

255. PALM-TREE CHINTZ. 1811. Block-printed in drab colours at Bannister Hall for Proctor and Brownlow. Circ.899 & A—1926.

256. PALM TREES AND FLOWERS. c. 1812. Block-printed in madder-colours with pencilled blue on a dark "tea-ground".
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

257. PALM TREES AND BIRDS ON GREEN GROUND. c. 1812. Block-printed in madder-colours on a dipped green ground.
Lent by the Museum des Kunsthandwerks, Leipzig.

258. FLORAL CHINTZ WITH PALM TREE AND BRIDGE. 1812. Block-printed in madder-colours by Peel & Co. Another piece of the same chintz is stamped "PEEL & CO. CHURCH. Muslin. BRITISH MANUFACTURE" in dotted oval, GR in monogram surmounted by a crown, "LINENS 190", and Excise stamp for 1812. Ill. *English Printed Textiles*, pl. 42. Circ.268—1955.

The introduction of architectural motifs into floral designs, usually arranged as a half-drop repeat, is typical of the years 1812 to 1816 (see also Nos. 265 and 289). The printworks at Church, near Accrington, established in 1772, was one of several founded in Lancashire by the grandfather of the statesman, and his sons. In the 1840's it was taken over by Frederick Steiner.

259. GERANIUM CHINTZ. 1812. Block-printed in madder-colours with "tea-ground", at Bannister Hall for Clarance and Abell, London.
Lent by G. P. & J. Baker, Ltd.

Clarance and Abell, of the Minories, were linen-drapers from 1806 to 1821.

260. ARBORESCENT CHINTZ. 1812. Block-printed in madder-colours on a "tea-ground" at Bannister Hall. *Lent by Ramm, Son & Crocker, Ltd.*

261. ARBORESCENT CHINTZ WITH PALM TREES. c. 1812. Block-printed in madder-colours with pencilled blue on a "tea-ground".
Lent by the Museum of the City of New York.

262. LEAF AND FLOWER COLUMN. c. 1812. Block-printed in madder-colours with pencilled blue on a "tea-ground".
Lent by the Museum of the City of New York.

263. PILLAR PRINT WITH BASKET. c. 1812. Block-printed in madder-colours with pencilled blue on a "tea-ground".
Lent by the Museum of Fine Arts, Boston.

264. FRENCH MARIGOLD CHINTZ. c. 1814. Block-printed in madder-colours on a "tea-ground". Ill. *English Printed Textiles*, pl. 43. Circ.352—1955.

265. GOTHIC RUINS AND ARBORESCENT TRAIL. About 1815. Block-printed in madder-colours. Ill. *Phillips*, p. 30. Circ.354—1955.

266. PALM TREE AND PHEASANT. 1815. Block-printed in madder-colours with pencilled blue on a "tea-ground". Ill. *English Printed Textiles*, pl. 46. Many pieces of this design and No. 267 below have survived.
Circ.353—1955.

267. MAY TREE AND PARTRIDGES. c. 1815. Block-printed in madder-colours with pencilled blue on a light "tea-ground".
Lent by Mr. H. Vandenburg, Albany, New York.

Numerous block-printed designs with trees and birds were produced between 1814 and 1816 (see also Nos. 276 and 277).

268. PANEL FOR A PATCHWORK QUILT. About 1815. Block-printed in indigo, yellow and drab. *Lent by W. H. Haynes, Ltd.*

Block-printed outlines in indigo instead of the more usual black were fashionable from about 1812–1815.

269. PANEL FOR A PATCHWORK QUILT. c. 1815. Block-printed in madder-colours probably by John Bury, Sadben, Lancashire. Ill. *English Printed Textiles*, pl. 50. Circ.606—1956.

270. THREE PANELS FOR PATCHWORK QUILTS. About 1815. Block-printed in madder-colours with pencilled blue. *Lent by the Musée de l'Impression sur Étoffes of the Société Industrielle de Mulhouse, Alsace.*

271. BOUQUET OF FLOWERS WITH SCROLL AND ROSE BORDER. About 1815. Panel for a patchwork quilt. Block-printed in madder-colours with pencilled blue.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

272. BASKET OF FRUIT. About 1815. Panel for a patchwork quilt. Block-printed in madder-colours with pencilled blue.
Lent by Mrs. Jason Westerfield, Camden, Maine.

273. PANEL FOR A PATCHWORK QUILT. c. 1815. Block-printed in madder-colours with pencilled blue. Inscribed "WELLINGTON WATERLOO".
Lent by W. H. Haynes, Ltd.

274. OCTAGONAL PANEL. 1816. Block-printed in madder-colours with pencilled blue. Inscribed "PRINCESS CHARLOTTE OF WALES MARRIED TO LEOPOLD PRINCE OF SAXE COBURG MAY 2 1816". Another panel in Metropolitan Museum of Art, New York. Ill. *English Chintz*, pl. 18; *Hunton*, pl. 110. T.293—1913.

275. BASKETS OF FRUIT WITH BIRDS AND FLOWERS. About 1815. Roller-printed in blue. Another piece: Mrs. Josephine Howell, New York.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

276. FINCHES AND FLOWERS. c. 1815. Block-printed in madder-colours with pencilled blue on a "tea-ground".
Lent by Mrs. Jason Westerfield, Camden, Maine.

277. ROBINS AND NEST. c. 1815. Block-printed in madder-colours with pencilled blue on a dark "tea-ground".
Lent by Mrs. Jason Westerfield, Camden, Maine.

278. "LAPIS-STYLE" PILLAR PRINT. About 1815. Roller and block-printed in the "lapis-style".
Lent by the Henry Ford Museum, Dearborn, Michigan.

279. THREE FLORAL STRIPED CHINTZES. 1815. Roller-printed in two colours (two with indigo discharge, one with yellow), including a solid green, by Samuel Matley, Hodge, Cheshire. Pansies ill. *English Printed Textiles*, pl. 41; primroses and ferns ill. *English Chintz*, pl. 19.
Circ.251, 252, 253—1956.

This is one of the earliest known uses of a "solid-green".

280. THREE GROUPS OF A MOTHER AND CHILD. About 1815. Roller-printed in blue after engraving from paintings by Adam Buck, published 1808. Ill. *English Printed Textiles*, pl. 44. T.99—1959.

Engravings after Adam Buck were also extensively used for transfer-printing on pottery in the early 19th century.

281. QUEEN CAROLINE'S ENTRY INTO JERUSALEM. c. 1814. Handkerchief. Plate-printed in sepia. Signed in the print "Slack Del. et. Sculp".
Lent by the Brooklyn Museum, New York.

282. QUILT: "THE DESERTED VILLAGE". About 1815. Roller-printed in blue with two scenes, "the Dance" and "the Departure", taken from illustrations to the *Deserted Village* by Oliver Goldsmith. Another piece: Winterthur Museum. *Lent by Shelburne Museum, Vermont.*

An earlier version of this design is shown in Section I B, No. 188.

283. HUNTING SCENES. About 1815. Roller-printed in red.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

284. HUNTING SCENES. About 1815. Roller-printed in purple on a yellow ground. Ill. *English Printed Textiles*, pl. 45. T.68—1957.

285. QUILT: COURTSHIP AND MATRIMONY. About 1815. Roller-printed in blue with five scenes of courtship and marriage. Signed in the print "Slack Delt. & Sculpt.". Another piece: Yale.
Lent by the Shelburne Museum, Vermont.

286. BRITANNIA AND VICTORY (1). c. 1816. Plate-printed in red. Ill. *English Printed Textiles*, pl. 48. Other pieces: Colonial Williamsburg, Metropolitan, Winterthur. T.76—1958.

287. BRITANNIA AND VICTORY (2). 1816. Roller-printed in red by Joseph Lockett for George Palfreyman, Manchester.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

288. PASSION FLOWERS. 1816. Block-printed in madder-colours with pencilled blue at Bannister Hall.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

289. BIRD AND CLASSICAL RUIN. 1816. Block-printed in madder-colours in the drab-style on a dipped blue ground, by Samuel Matley. Another piece of the same chintz stamped "Saml. Matley and Son, Hodge. British Manufactory", GR in monogram surmounted by a crown and "BRITISH MANUFACTORY 438", and Excise stamp for 1816. Ill. *English Printed Textiles*, pl. 47. Circ.267—1955.

The Matley family took over the Hodge printworks near Mottram, Cheshire, in 1805, and continued to print there until 1870.

290. ORANGE AND YELLOW FLOWERS. 1816. Block-printed in madder-colours with pencilled blue on dark "tea-ground" at Bannister Hall.
Lent by Mrs. Jason Westerfield, Camden, Maine.

291. FLORAL BASKET CHINTZ. 1818. Block-printed in madder-colours, with "tea-ground" at Bannister Hall. Ill. *Hunton*, pl. 84 (erroneously dated 18th century). T.139—1912.

292. FLORAL CHINTZ WITH SCROLL BORDER. 1818. Block-printed in madder-colours with pencilled blue at Bannister Hall for J. Richards & Co.
Lent by the Scalamandré Museum of Textiles, New York.

293. BORDER CHINTZ WITH BASKETS AND SCROLLS. 1818. Block-printed in madder-colours with pencilled blue at Bannister Hall.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

294. BORDER CHINTZ. 1818. Block-printed in madder-colours on a "tea-ground" with pencilled blue at Bannister Hall.
Lent by the Metropolitan Museum of Art, New York.

These elaborately bordered chintzes first appear in 1810 and were particularly fashionable between 1815 and 1818.

295. COUNTRY SPORTS. About 1820. Roller- or plate-printed in red. Inscribed "John Marshall & Sons". Ill. *Antiques*, Nov., 1957, p. 456. Another piece: Holden Collection.
Lent by the Metropolitan Museum of Art, New York.

John Marshall & Sons, 19 Spring Gardens, Manchester, appear as calico-printers in the Manchester Directories only for 1818–1824.

296. THE BRITISH ISLES. About 1820. Roller-printed in red. The design shows four groups of figures representing England, Ireland, Scotland and Wales. Ill. *English Printed Textiles*, pl. 49. T.43—1956.

The Scottish and Welsh scenes also appear on a textile known as "Les Bergers Écossais" ill. *d'Allemagne*, pl. 80, said to have been printed at Rouen about 1820.

297. REGENCY WINDOW WITH JASMINE TRAIL. c. 1820. Roller-printed in blue. Other pieces: G. P. & J. Baker (polychrome), Mrs. Westerfield.. *Lent by the Art Institute of Chicago.*

The date is confirmed by the very close similarity of the draperies, pedestals and vases to those illustrated in Ackermann's "Repository" in 1819 and 1820.

298. BIRDS AND BASKETS ON OLIVE GROUND. About 1820. Roller-printed in red with olive blotch ground.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

299. BUNCHES OF FLOWERS ON DRAB BLOTCH GROUND. About 1820. Roller-printed in red with blue, yellow and drab blotch ground added by surface roller. *Lent by Mrs. Jason Westerfield, Camden, Maine.*

300. PILLAR PRINT WITH RIBBONS. About 1820. Roller-printed in red with yellow, blue-brown and "tea-ground" added by surface roller.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

301. PILLAR PRINT. c. 1822. Roller-printed in red.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

302. FLORAL CHINTZ WITH MEDALLIONS AND STRIPE. 1823. Block-printed in madder-colours on a "tea-ground" at Bannister Hall. Ill. *English Printed Textiles*, pl. 52. Another piece: Victoria and Albert Museum.
Lent by the Los Angeles County Museum.

303. CLUSTERS OF STARS. 1824. Roller-printed in the "rainbow-style" by Joseph Lockett for Samuel Matley, Hodge, Cheshire.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur. Gift of Mrs. Dexter R. Hunneman.

The "rainbow-style", which involved printing several rainbow stripes blending into each other at the edges, was invented by a M. Sperling, a Vienna paper-stainer, who passed on the discovery to the Mulhouse calico-printers. It was first used in England at the Broad Oak print works in 1823. Details of the technique can be found in the article on Hargreaves Calico Print Works, Broad Oak, Accrington in the *Journal of Design*, Vol. III, 1850.

304. THREE FLORAL CHINTZES. 1824. Monochrome and two-colour version of each of three designs roller-printed by Samuel Matley, Hodge, Cheshire.
Circ.256–261—1956.

305. DARK GROUND FLORAL CHINTZES. 1824. Four designs, roller-printed discharge on dark grounds with additional colours printed by surface roller and padding. Printed by Samuel Matley, Hodge, Cheshire.Passion flower and lace cascade, ill. *English Printed Textiles*, pl. 51.
Circ.263, 264, 267, 269—1956.

306. FLORAL TRAILS ON DRAB BLOTCH GROUND. About 1825. Roller-printed in red with blue-yellow and drab blotch-ground added by surface roller.
Lent by Mrs. Jason Westerfield, Camden, Maine.

307. BASKET OF FRUIT. About 1825. Roller-printed in sepia with yellow, blue and drab blotch ground added by surface roller.
Lent by the Museum of Fine Arts, Boston, Mass.

308. QUILT: TWO PILLAR PRINTS. About 1825. One side roller-printed in blue monochrome; the other roller-printed in red with an olive blotch ground. *Lent by the Brooklyn Museum, New York.*

Nos. 308 to 311 illustrate the revived fashion for "pillar-prints" particularly between the years 1825 and 1830.

309. CORINTHIAN COLUMN WITH DRAPERY AND FLOWERS. About 1825. Roller-printed in red with yellow and drab blotch ground printed by surface roller. *Lent by the Art Institute of Chicago.*

310. PILLAR PRINT WITH ROSES AND LILIES. About 1825. Roller-printed in red with yellow, blue and tan blotch ground added by surface roller. *Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.*

311. PATCHWORK APPLIQUÉ QUILT: BASKET OF FRUIT MEDALLION. About 1825. Appliqué of block- and roller-printed fabrics dating from 1818–1825. Quilt centre, ill. *The Chintz Book*, MacIver Percival, 1923, frontispiece. *Lent by the Shelburne Museum, Vermont.*

312. FLORAL STRIPED CHINTZ. About 1825. Block-printed resist on a dipped-blue ground. Ill. *English Printed Textiles*, pl. 53. T.166—1958.

313. STRIPED BORDER CHINTZ. 1825. Block-printed in madder-colours with pencilled blue at Bannister Hall. Ill. *Hunton*, pl. 111. *Lent by G. P. & J. Baker, Ltd.*

314. BUNCHES OF FLOWERS WITH LOZENGE STRIPE. c. 1826. Block-printed in madder-colours with pencilled blue on a light "tea-ground". *Given by the Henry Francis du Pont Winterthur Museum.* Circ.101—1960.

315. URNS WITH FLOWERS. c. 1826. Roller-printed in red with brown, olive and yellow blotch ground added by surface roller. *Lent by the Metropolitan Museum of Art, New York.*

316. FLOWERS AND FEATHERS. 1827. Roller-printed in red and sepia with yellow and drab blotch ground added by surface roller. The rollers engraved by Joseph Lockett for Samuel Matley, Hodge, Cheshire. *Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.*

There was a brief fashion for "feather" designs in 1826 and 1827.

317. FLORAL CHINTZ. 1827. Block-printed in madder-colours at Bannister Hall for Daniel Curling, Cheapside, London. Ill. *English Printed Textiles*, pl. 54. Circ.270—1922.

This chintz illustrates the lightly printed fern-like attachments or "mossy-trails" which were introduced in 1826 and lasted until 1830.

318. BUNCHES OF FLOWERS ON FANCY MACHINE GROUND. c. 1828. Roller-printed in red and lilac on a "fancy machine ground" with blue and yellow added by surface roller. *Lent by the Museum of the City of New York.*

319. FLORAL TRAIL CHINTZ. c. 1829. Block-printed in madder-colours, with pencilled blue. Ill. *Lewis*, pl. 23. T.65—1929.

320. "PEACOCK AND HEN CHINTZ." 1829. Block-printed in madder-colours with pencilled blue on a light "tea-ground" at Bannister Hall.
Lent by G. P. & J. Baker, Ltd.

321. CHAIR SEAT. c. 1829. Block-printed in madder-colours with pencilled blue. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 130. Circ.360—1955.

Nos. 321 to 324 and 326 to 330 illustrate the fashion for exotic birds which appeared in 1829 and lasted until about 1835.

322. BIRD OF PARADISE. About 1830. Block-printed in madder-colours for Miles and Edwards, Oxford Street, London. Ill. *English Printed Textiles*, pl. 58. Another piece: Miss Elinor Merrell. T.53—1956.

Miles & Edwards (est. 1822) were taken over by Charles Hindley in 1847.

323. LONG-TAILED BIRDS AND BUTTERFLIES. About 1830. Roller-printed in sepia and red with a "fancy machine ground" with blue and yellow added by surface roller. Ill. *English Printed Textiles*, pl. 59.
Circ.85—1956.

324. FLORAL SPRAYS AND BIRDS. About 1830. Roller-printed in red and sepia with yellow blotch ground.
Lent by the Scalamandré Museum of Textiles, New York.

325. FOXGLOVES AND BLOSSOM. c. 1829. Roller-printed in red with blue, yellow and "tea-ground" added by surface roller.
Lent by Colonial Williamsburg.

326. PILLAR PRINT WITH MARBLED COLUMN. c. 1829. Roller-printed in red with blue and yellow added by surface roller.
Lent by G. P. & J. Baker, Ltd.

327. PILLAR PRINT WITH BIRDS AND NEST. About 1830. Roller-printed in red; blue, yellow and dark-brown ground added by surface roller. Ill. *Clouzot & Morris*, pl. LXXXVI (erroneously dated 1804).
Lent by the Metropolitan Museum of Art, New York.

328. PILLAR PRINTS WITH BIRDS. About 1830. Roller-printed in red with blue, yellow and "tea-ground" added by surface roller.
Lent by the Henry Francis du Pont Winterthur Museum, Winterthur.

329. PILLAR PRINT WITH BIRDS AND BUTTERFLIES. About 1830. Roller-printed in red with blue, yellow and "tea-ground" added by surface roller.
Lent by the Scalamandré Museum of Textiles, New York.

330. PILLAR PRINT WITH FLOWERS AND GROTESQUE FIGURES. About 1830. Roller-printed in red, yellow and drab blotch added by surface roller. Ill. *Antiques*, Oct., 1957, p. 355.
Lent by the Cooper Union Museum, New York.

331. SWAGS OF FLOWERS WITH FERNS AND RIBBONS. About 1830. Roller-printed in red with yellow, blue and drab added by surface roller.
Lent by the Newark Museum, Newark, New Jersey.

332. FLORAL SPRAYS ON MARBLED GROUND. About 1830. Block-printed in madder-colours with pencilled blue on a "fancy machine ground".
Lent by the Metropolitan Museum of Art, New York.

333. ARBORESCENT CHINTZ ON ORANGE GROUND. About 1830. Block-printed discharge in blue, yellow and black on an antimony orange ground.
Lent by the Metropolitan Museum of Art, New York.

334. FLORAL SPRAYS. About 1830. Roller-printed in red, with purple, yellow and blue added by surface roller.
Lent by the Metropolitan Museum of Art, New York.

335. FLORAL SPRAY CHINTZ. About 1830. Roller-printed in red and purple, with blue and yellow added by block, and "fancy machine ground". Ill. *English Chintz*, pl. 20. T.23—1930.

336. STRIPED CHINTZ WITH BASKETS. About 1830. Roller-printed in red and purple on a light "tea-ground" with blue and yellow added by surface roller. *Lent by Mrs. Jason Westerfield, Camden, Maine.*

337. ORCHIDS ON BLUE GROUND. About 1830. Roller-printed in red on dipped blue ground with yellow added by surface roller.
Lent by Mrs. Jason Westerfield, Camden, Maine.

338. LILIES AND OTHER FLOWERS ON A DIPPED GREEN GROUND. About 1830. Roller-printed in red and purple with yellow added by surface roller on a dipped green ground.
Lent by Mrs. Jason Westerfield, Camden, Maine.

339. FLORAL AND LEAF STRIPE. About 1830. Roller and block-printed on a "tea-ground". *Lent by the Philadelphia Museum of Art.*

340. FLORAL SPRAYS. About 1830. Roller-printed in red with blue and yellow added by surface roller by John Lowe and Co., Shepley Hall, Lancs. Stamped with Lowe's mark and Excise stamp.
Lent by the Metropolitan Museum of Art, New York.

The presence of the Excise stamp indicates that this piece must have been printed before 1831.

341. FLOWERS AND LACE CASCADE. About 1830. Roller-printed in sepia and red on a deep-red blotch ground.
Lent by the Wadsworth Atheneum, Hartford, Connecticut.

342. FLORAL STRIPE WITH VETCH TRAIL, AND HOLLYHOCKS WITH SCROLL STRIPE. 1830. Two designs, roller-printed in purple and orange; yellow and beige stripe, and yellow and solid-green added by surface roller. Floral stripe, ill. *English Printed Textiles*, pl. 55. Circ.309 & 312—1956.

343. BIRDS AND PINE-CONES WITH FERN-STRIPE, AND BIRDS AND FRUIT WITH CLASSICAL URN. 1830. Two designs, each in three colourways. Roller-printed in red and purple; other colours added by surface roller.The birds copied from Audubon's *Birds of America*, Plates 8, 13, 25 and 67. The bird and pine-cones design, ill. *English Chintz*, pl. 20.
Circ.275, 276, 279, 282, 285, 286—1956.

344. BIRDS WITH FLOWERS AND FRUIT. 1831. Two designs, each in two colourways. Roller-printed discharge on manganese-bronze ground; other colours added by surface roller. Audubon: Plates 110, 113, 119 and 123. Ill. *English Printed Textiles*, pl. 56.

Circ.287, 288, 290, 292—1956.

Manganese-bronze was invented by John Mercer in 1823, while working with Fort Brothers of Oakenshaw.

345. BIRDS AND FLOWERS. 1834. Two designs, each in three colourways. Roller-printed in two colours; other colours added by surface roller. Audubon: Plates 20, 48, 53, 131, 134, 142 and 152 (some of the flowers also copied from Plates 12 and 20). Ill. *English Printed Textiles*, pl. 57.

Circ.297, 300, 301, 304, 305, 308—1956.

These remarkable designs (Nos. 343–345) represent a type of furnishing fabric completely forgotten until their rediscovery in the C.P.A. pattern-books (which contain a great variety of additional colourways).
The grouping of the designs into three pairs, issued in 1830, 1831 and 1834, and the numbering of the Audubon plates copied, makes it clear that they quickly followed the publication of each of Audubon's volumes. As the earliest Audubon plates were issued in 1827, before the appearance of the first completed volume in 1830, it is tempting to credit him not only with these direct copies, but also with having initiated the general fashion for exotic birds which (together with butterflies and grapes) affected both block- and roller-printed furnishings in 1829 and lasted till about 1835 (for details see *Antiques*, Nov. 1957).

346. FLORAL CHINTZ WITH PORTRAIT INSETS. 1831. Roller-printed in red; blue, yellow and dark brown ground added by surface roller. The floral sprays enclose portrait busts of William IV and Queen Adelaide. Presumably printed for the Coronation of 1831. Ill. *English Printed Textiles*, pl. 60. T.68—1946.

347. THREE FLORAL AND LACE DESIGNS. 1831. Roller-printed in purple and red; yellow and beige ground added by surface roller.

Circ.315, 316, 319—1956.

These three designs were probably inspired by 18th-century designs such as those in the Bromley Hall pattern-book (No. 88).

348. TWO FLORAL CHINTZES WITH FIGURED GROUNDS. 1832. Roller-printed in purple, mauve and red; blue and yellow added by surface roller.

Circ.323, 325—1956.

349. GOTHIC CHINTZ BLIND. c. 1832. Roller-printed in sepia and red with pencilled blue. Ill. *d'Allemagne*, pl. 94.

Lent by the Wadsworth Atheneum, Hartford, Connecticut.

Chintz blinds first appeared about 1825. The designs are arranged to allow printing in many different widths. Gothic designs, and especially imitation stained-glass, were popular well into the 1850's.

350. GARDEN FLOWERS. 1833. Block-printed in madder-colours with pencilled blue at Bannister Hall. *Lent by G. P. & J. Baker, Ltd.*

351. FLORAL CHINTZ AND FLORAL TRELLIS. 1834. Two designs, roller-printed in red and purple with other colours added by surface roller.

Circ.327, 328—1956.

352. BUNCHES OF FLOWERS WITH SCROLL STRIPE. 1835. Roller-printed in sepia and red with yellow and blue added by surface roller.
Lent by G. P. & J. Baker, Ltd.

353. FLOWERS WITH SCROLL STRIPES. 1835. Roller-printed in red and purple with yellow and blue added by surface roller Circ.332—1956.

These two chintzes (Nos. 352 and 353) illustrate the fashion for large, precisely drawn flowers which is also found in the wood-block prints from 1828–36.

354. FLORAL CHINTZ WITH SCROLL STRIPE AND VINE LEAVES. c. 1835. Roller-printed in sepia and red with a "fancy machine ground", with additional colours printed by surface roller. Ill. *English Printed Textiles*, pl. 61.
T.167—1958.

355. COUNTRY SCENES. 1835. Roller-printed in ochre, probably by lithography.
Circ.242—1956.

356. FLORAL STRIPE CHINTZ. About 1835. Roller-printed in red and black with a "fancy machine ground" with additional colours printed by surface roller. Ill. *English Printed Textiles*, pl. 63. Circ. 494—1956.

357. SPRAYS OF FLOWERS. About 1835. Roller-printed in red and purple on a "fancy machine ground" with yellow and solid green added by surface roller. *Lent by Mrs. Jason Westerfield, Camden, Maine.*

358. THREE DESIGNS WITH FANCY LEAF FILLINGS. 1835. Roller-printed in red and purple with other colours added by surface roller. One design ill. *English Printed Textiles*, pl. 62. Circ.336, 339, 341—1956.

These designs, with their combination and superimposition of inconsistent motifs, both naturalistic and formal, presage the opening of the Victorian era. The use of zig-zag outlines borrowed from Indian "Paisley" patterns, of picotée edgings, and of "jewelled" effects on panels with black backgrounds, are all motifs which carry over into the first years of the new reign.

359. CURTAIN AND VALANCE. About 1835. Block-printed in madder-colours with pencilled blue on a "fancy machine ground".
Lent by the Philadelphia Museum of Art.

360. ROSES AND GENTIANS ON "CRACKED-ICE" GROUND. About 1835. Roller-printed in red and sepia, with solid green, yellow and blue added by surface roller, on "fancy machine ground".
Lent by the Cooper Union Museum, New York.

361. PILLAR PRINT ON PLUM GROUND. About 1835. Roller-printed in red and sepia with plum blotch ground and solid green added by surface roller.
Lent by the Henry Ford Museum, Dearborn, Michigan.

362. THREE FLORAL CHINTZES WITH ORNAMENTAL BACKGROUNDS. 1836. Roller-printed in red and purple with other colours added by surface roller.
Circ.354, 355, 356—1956.

363. FOUR-POSTER BED WITH HANGINGS. 1836. The hangings block-printed in madder-colours with pencilled blue at Bannister Hall for J. Watson, London. Ill. *English Printed Textiles*, pl. 64. From The Rotunda, Ickworth, Bury St. Edmunds, Suffolk. *Lent by the National Trust.*

364. FESTOON AND CHAPLET. 1838. Block-printed in colours with fancy machine ground, at Bannister Hall. Ill. *Lewis*, pl. 69. T.7—1933.

365. PATCHWORK APPLIQUÉ QUILT: FLOWER AND PEACOCK FEATHERS. About 1840. Centre: appliqué of roller and block-printed fabrics dating from about 1820; the outer border dates from about 1835. It is possible that the central motif is of French origin. The quilt originally belonged to George Washington Peter (1802–1877).

Lent by the Shelburne Museum, Vermont.

Section III

The Victorian and Edwardian Period 1840–1910

The Patent Office Design Registers (see page 2) have made it possible to cover this period systematically with precisely dated examples. They illustrate not only the development of the traditional floral chintz, which is reasonably well known from surviving examples, but also the more exotic styles of furnishing fabrics, often printed in fugitive colours, which ran parallel with the florals but have been almost entirely forgotten.

During the 1840's and 50's the high-class block-printed floral chintzes continued to be printed in the traditional madder-style, usually on white grounds but sometimes with fancy machine-printed grounds. The elaboration and naturalism of the floral designs has caused the Victorian era to be considered as the high-water mark of the English floral chintz.

The last stage of the pictorial chintz, which finally died out in the mid-1850's, is manifest in a wide variety of romantic, historical, commemorative and exotic designs, with the scenes vignetted in a floral wreath. The subjects range from violent scenes of battles between Crusaders and Saracens to sentimental scenes of children and animals, and parallel the subjects found on the contemporary Baxter prints and engravings in volumes such as the *Drawing Room Scrap Book*.

In the 1840's the "Gothic", "Elizabethan", "Moorish" and "Alhambresque" styles are represented by appropriate ornamental motifs introduced into the designs. During the late 1850's the eclecticism of the designers knew no bounds and they picked their motifs at random from the mass of "historic ornament" presented to them by monumental works such as Owen Jones' *Grammar of Ornament* (1856) and cheaper, more ephemeral publications.

In the 1860's the standard of design, and often the printing, was extremely low. The traditional floral chintz had been almost abandoned and the English printers sought to meet the increasing competition of the Alsatian printers by the imitation of the latest Paris designs.

In the 1870's there was a marked improvement as the result of the influence of designers such as Bruce J. Talbert and above all William Morris, who designed his first chintz in 1873. The last quarter of the 19th century is in fact so dominated by the artist-designers that from then on the exhibits in this section have been deliberately limited to the work of known designers. With the exception of Talbert, who died

before its foundation, almost all the designers represented here were leading figures in the Arts and Crafts Exhibition Society, founded in 1888. Most of them were trained in wide fields, and combined textile designing with architecture and designing for other applied arts.

The beginnings of "Art Nouveau" can be seen in the designs of A. H. Mackmurdo for the Century Guild and the movement generally owed much to the English artist designers of the 1890's. After 1900 the clichés of "Art Nouveau" invaded even the cheapest ranges and lingered on until the end of the period.

366. THIRTY-SIX FLORAL CHINTZES. 1845–1880. These 36 floral chintzes have been selected, one for each year, from the Patent Office Design Registers, and are displayed on a moving belt to illustrate the changing fashions in floral styles throughout the years 1845–1880.

367. BIRDS AND FRUIT WITH PICOTÉE PANELS. About 1840. Roller- and block-printed in colours, probably for Wright and Lee, Manchester. Ill. *Lewis*, pl. 9 (erroneously dated "Circa 1800").

Given by G. P. & J. Baker, Ltd. Circ.370—1955.

Nos. 367 to 369 represent a curious group, easily recognised by their picotée outlines and black panels containing brightly coloured small flowers. Wright and Lee were established as merchants in 1819. The name changed to Daniel Lee in 1853.

368. CHERRY TREE AND BIRD WITH CHINESE BUILDINGS. About 1840. Roller-printed in purple and red with blue added by surface roller.

Lent by the Philadelphia Museum of Art.

369. ROMAN CHARIOT WITH FLOWERS. About 1840. Roller-printed in dark purple and red with blue, yellow and solid green added by surface roller.

Lent by G. P. & J. Baker, Ltd.

370. EXOTIC FLOWERS. About 1840. Roller-printed in deep purple and red with blue and drab blotch ground added by surface roller.

Lent by the Museum of Fine Arts, Boston, Mass.

371. FLORAL CHINTZ. 1842. Block-printed in colours for Jonathan and Albert John Crocker, London. *Lent by the Patent Office.*

This style of white-ground chintz with thinly distributed trails and solid-green stems with sketchily drawn black thorns, is really typical of 1837, but represented by this later example in default of an earlier piece.

372. MOSS ROSES. 1843. Roller-printed in purple and red, with yellow and blue added by surface roller, by John Lowe & Co., Manchester. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 131. *Lent by the Patent Office.*

373. BATTLE OF CRUSADERS AND SARACENS. 1843. Roller-printed in red for George Faulkner & Co., Manchester. *Lent by the Patent Office.*

374. SCENES DEPICTING A FISHING VILLAGE. 1843. Roller-printed in sepia for George Faulkner & Co., Manchester. *Lent by the Patent Office.*

Faulkners were leading Manchester merchants from 1832 to 1855. Similar subjects to those on Nos. 373 and 374 are found on transfer-printed plates of the same date.

375. SCROLLS AND FLORAL SWAGS. 1844. Roller-printed in purple and red, with yellow and solid green added by surface roller, on a "fancy machine ground" by John Burd & Sons, Radcliffe, Lancs.
Lent by the Patent Office.

376. VINE AND HONEYSUCKLE. 1846. Block-printed in colours (probably at Bannister Hall) for John Watson and Co., London. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 131. *Lent by the Patent Office.*

377. FLOWERS AND ARCHITECTURAL SCROLLS. 1846. Block-printed in colours (probably at Bannister Hall) for John Watson and Co., London. Ill. *Connoisseur Early Victorian Period Guide*, plate 73(A).
Lent by the Patent Office.

This design illustrates the heavy rococo scrolls that were introduced in textiles, wallpapers and carpets during the period 1845–1855.

378. FLORAL STRIPE WITH DETACHED ROSE SPRAYS. 1846. Wool, block-printed in colours by John Holdsworth and Co., Halifax. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 131. *Lent by the Patent Office.*

Furnishing chintzes printed on wool, which brought out the brilliance of the colours, were a speciality of John Holdsworth and Co., a Yorkshire woollen firm. The vertical cascades of large flowers remained popular until about 1852.

379. SLEEPING GIRL AND DOG. 1846. Roller-printed in colours by Kershaw, Leese & Sidebottom, Ardwick Print Works, Manchester, 1846. Ill. *English Chintz*, pl. 23. *Lent by the Patent Office.*

380. THE PRINCE OF WALES IN HIGHLAND DRESS. 1847. Roller-printed in colours by Kershaw, Leese & Sidebottom, Ardwick Print Works, Manchester. A Berlin-wool picture of the same subject is in the Victoria and Albert Museum. *Lent by the Patent Office.*

Nos. 379 and 380 are typical of the last phase of the pictorial chintz, which finally died out in about 1853. Kershaw, Leese and Sidebottom (Lees, Kershaw and Callender from 1828 to 1844) specialised in romantic, exotic, and topical pictorials, printed in fugitive colours.

381. FLORAL CASCADE. 1848. Block-printed in colours at Bannister Hall for Swainson and Dennys. Ill. *Connoisseur Early Victorian Period Guide*, pl. 73(B). *Lent by the Patent Office.*

This chintz was awarded the Silver Medal of the Royal Society of Arts in March, 1849.

382. IVY TRAILS AND FLOWERS WITH SCROLL BACKGROUND. 1848. Block-printed in madder-colours with solid green at Bannister Hall for Swainson and Dennys. *Lent by the Patent Office.*

Swainson and Dennys was the name under which Charles Swainson of Bannister Hall merchanted his own designs in London from 1844–1856.

383. FLOWERS AND FANCY RIBBONS. 1849. Roller-printed in colours by Wood and Wright, Bank Bridge Print Works, Manchester.
Lent by the Patent Office.

This design illustrates a particular type of furnishing chintz produced with little variation by Wood and Wright between 1836 to 1890. The colouring is quite different from that of the normal Victorian chintz. It has been impossible to discover for what market these designs were printed.

384. WATER-LILY CHINTZ. 1850. Block-printed by J. and H. McAlpin, Stead and Co., Cummersdale. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 131. *Lent by the Patent Office.*

In 1835 Thomas McAlpin transferred to Cummersdale, Carlisle, the firm originally established by Hugh McAlpin at Wigton, Cumberland, in about 1790. It has remained to this day one of the leading furnishing printworks in the country. The title changed to McAlpin, Stead in 1848 and Stead, McAlpin in 1860.

385. MOSS ROSES WITH PIN-DOTTED TRAILS. 1850. Block-printed by J. & H. McAlpin, Stead & Co., Cummersdale. *Lent by the Patent Office.*

386. FLORAL CHINTZ. c. 1850. Block-printed in colours with "fancy machine ground" for Jackson and Graham, London, c. 1850. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 131. T.9—1933.

Jackson and Graham (est. 1836) were the most important high-class furnishers in London throughout the mid-Victorian period.

387. HOLLYHOCK CHINTZ. c. 1850. Block-printed in colours. T.8—1933.

Nos. 386 and 387 are typical of the spectacular designs with huge repeats popular at the time of the Great Exhibition. Both were used as examples of "False Principles in Design: Direct Imitation of Nature" in a didactic exhibition arranged by Sir Henry Cole at the Museum of Ornamental Art, Marlborough House, 1852.

388. APPLIQUÉ PATCHWORK QUILT: FLOWERS AND BIRDS. 1850–1857. Floral squares of block-printed chintzes dating from the 1850's; the four bird panels of block-printed and roller-printed fabrics dating from 1815; floral bands and borders dating from the later 1850's. The squares worked by members of the same family and signed in ink with various dates between 1850 and 1857. *Lent by the Shelburne Museum, Vermont.*

389. TWO "PORTUGUESE" STYLE CHINTZES. 1850–60. Roller-printed in colours. Circ.174A, 175—1956.

Nos. 389 to 391 represent the so-called "Portuguese prints" produced in large quantities by the leading Lancashire printers between about 1840 and 1860, primarily for the Portuguese, Spanish, and South American markets. However, enough examples have been found in the United States and in this country to prove that they were also used elsewhere. Their distinguishing characteristic is exotic flowers and animals, often incongruously combined with figures, printed in bright colours on striped grounds.

390. "PORTUGUESE STYLE" CHINTZ WITH MAN ON DONKEY. About 1850. Roller-printed in colours. *Lent by the Art Institute of Chicago.*

391. GREAT EXHIBITION CHINTZ. 1851. Roller-printed in colours by Wright and Lee, Manchester. *Lent by the Patent Office.*

Several other chintzes incorporating the 1851 Exhibition Building are known.

392. HEATHER AND FERNS. 1851. Block-printed in colours for Charles Hindley & Sons, Oxford St., London. *Lent by the Patent Office.*

This chintz is an early example of the fashion for heather and ferns that lasted throughout the 1850's.

393. GROUPS OF FIGURES IN FLORAL WREATHS. c. 1852. Roller-printed in colours on a green ground.
Lent by the Metropolitan Museum of Art, New York.

394. ORCHID CHINTZ. 1853. Block-printed in colours by J. and H. McAlpin, Stead and Co., Cummersdale. *Lent by the Patent Office.*

395. FLORAL CHINTZ WITH LEAF BACKGROUND. 1853. Block-printed in colours by J. and H. McAlpin, Stead and Co., Cummersdale.
Lent by the Patent Office.
Orchids and huge, trumpet-like flowers are typical of the early 1850's.

396. BUNCHES OF FLOWERS ON CRUMPLED GROUND. 1856. Roller-printed in colours by the Seedley Printing Co., Manchester.
Lent by the Patent Office.
"Trompe-l'œil" grounds imitating drapery were popular in the mid-1850's.

397. "BERLIN WOOL-WORK" CHINTZ. 1856. Roller-printed in colours for Daniel Lee & Co., Manchester. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 131. *Lent by the Patent Office.*
Designs imitating Berlin woolwork were popular throughout the 1850's.

398. TRELLIS CHINTZ WITH BORDER. 1856. Block-printed in colours at Bannister Hall for Swainson and Dennys, London. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, pl. 131. *Lent by the Patent Office.*
This design illustrates the fashion for border prints with trellis fillings which were popular from 1856–1862.

399. FERN BORDER CHINTZ. 1858. Cotton, block-printed by J. and H. McAlpin, Stead & Co., Cummersdale. Ill. *Connoisseur Early Victorian Period Guide*, pl. 73(C). *Lent by the Patent Office.*

400. FERN CHINTZ. 1858. Block-printed in colours by J. and H. McAlpin, Stead and Co., Cummersdale. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 132. *Lent by the Patent Office.*
These fern designs were popular from 1855–1860. They were probably inspired by Thomas Moore's "The Ferns of Great Britain and Ireland, Nature-printed by Henry Bradbury", London, 1855.

401. CHINESE FIGURES ON A BLUE GROUND. About 1855. Roller-printed in colours. *Lent by the Art Institute of Chicago.*

402. JAPANESE FIGURES WITH FLOWERS AND PARROT. 1858. Roller-printed in colours for Daniel Lee & Co., Manchester. *Lent by the Patent Office.*
Nos. 401 and 402 illustrate the incorporation into cheap furnishings of scenes copied from Far Eastern illustrations and prints. Chinese scenes first appear in this form in 1854, and Japanese in 1858—only four years after the first contacts with the West, and four years before the date normally given for the first influence of Japanese prints in England.

403. FLOWERS WITH PAISLEY AND TARTAN MOTIFS. 1859. Roller-printed in colours for Daniel Lee & Co., Manchester. *Lent by the Patent Office.*
This is a fairly restrained example of the eclecticism of the late 1850's and early 1860's in which naturalistic flowers were combined with a mixture of "Paisley" and tartan motifs and "rococo" and "alhambresque" ornament.

404. PURPLE FLOWERS AND LEAVES. 1861. Block-printed on a green ground by Stead, McAlpin & Co., Ltd. *Lent by the Patent Office.*

The appearance of this chintz is transformed by the use of the new aniline dye "mauve" perfected by Perkin in 1856.

405. NARCISSI, LILAC AND DAFFODILS. 1867. Block-printed in colours at Bannister Hall for Thomas Clarkson & Co. *Lent by the Patent Office.*

The looser drawing and border treatment is typical of the 1860's, as is the choice of flowers.

406. TWO CONVENTIONALISED FLORAL CHINTZES. 1867. Block-printed in colours at Bannister Hall for Thomas Clarkson & Co.
Lent by the Patent Office.

These chintzes with their crisp outlines, clear colours, and faintly Gothic stylisation of natural forms, must be among the earliest indications, in the field of printed fabrics, of a conscious revolt against the vulgarities of mid-Victorian floral naturalism—no doubt a belated reflection of the teachings of Pugin and Owen Jones, which were already influencing the design of wall-papers, silks, and carpets in the 1850's.

407. BUNCHES OF POPPIES. 1867. Roller-printed in colours for Daniel Lee & Co., Manchester. *Lent by the Patent Office.*

This chintz shows the French influence on the cheaper, roller-printed chintzes particularly in the use of the new aniline "magenta" dye perfected in France in 1859.

408. ORCHID CHINTZ WITH GREEN GROUND. 1869. Block-printed in colours by Stead, McAlpin and Co., Cummersdale. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 132. *Lent by the Patent Office.*

Nos. 408 and 409 have the unmistakable dark red outline round white flowers which was almost invariable in English floral chintzes between 1869 and 1875.

409. FLORAL STRIPED CHINTZ. 1871. Block-printed in colours with a fancy machine ground by Stead, McAlpin and Co., Cummersdale. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 132. *Lent by the Patent Office.*

This chintz shows an effort to meet increasing French competition by decking out a traditional English floral chintz in the trappings of 18th-century France.

Bruce J. Talbert (1838–1881)

Talbert was regarded during his short lifetime as the leading furniture-designer of his generation. He was also a prolific designer of printed and woven textiles, carpets and wallpapers. His style, characterised by sharply delineated outlines, formalised flowers with symmetrical petals, and leaves without shading or detail, was strongly influenced by the Japanese. Though Morris's wallpapers preceded his, Talbert's printed textiles were earlier. The Victoria and Albert Museum possesses a large collection of pencil drawings and tracings from his designs.

410. MARIGOLDS AND BLOSSOM. 1873. Block-printed in colours by Stead, McAlpin and Co., Cummersdale. Ill. *English Chintz*, pl. 25.
Lent by the Patent Office.

411. FRUIT, FLOWERS AND BUTTERFLIES. 1875. Roller-printed in colours for Corbière and Son, London. *Lent by the Patent Office.*

412. STYLISED FLOWERS AND BUTTERFLIES ON FRETTED GROUND. 1875. Roller-printed in colours in Lancashire for William Fry, Dublin.
Lent by the Patent Office.

413. SUNFLOWERS AND VETCH. 1875. Roller-printed in colours by James Black and Co., Glasgow. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 132.
Lent by the Patent Office.

414. TWO FLORAL DESIGNS ON BLACK GROUNDS. 1875. Roller-printed in colours by James Black and Co., Glasgow. *Lent by the Patent Office.*

Though printed in Scotland, Nos. 413 and 414 are included because they represent aspects of Talbert's work of which no English-printed examples could be found. James Black established the Milngavie Printworks, Campsie, in 1828 and remained the largest Scottish printer of furnishing fabrics throughout the century. The firm was absorbed into the C.P.A. on its foundation in 1899, and later closed down.

415. TWO "TALBERT STYLE" CRETONNES. 1876. Roller-printed in colours by Daniel Lee and Co., Castleton Printworks, near Rochdale.
Lent by the Patent Office.

These two pieces are included to show how closely Talbert's style was imitated. Daniel Lee, after operating as Manchester merchants since 1853, took over the Castleton Printworks from Robert Kay in 1876, and finally went out of business in 1900.

William Morris (1834–1896)

Though Morris founded his firm of decorators in 1861, and by 1870 had already established his reputation as a designer of wall-papers, he did not turn his attention to printed textiles until 1873, when he commissioned Thomas Clarkson to print the "Tulip and Willow" design at Bannister Hall. He was so dissatisfied with the result that he abandoned the design and turned instead to Thomas (later Sir Thomas) Wardle, the Leek printer and dyer. The first design printed by Wardle (the Marigold), was registered in 1875, and 15 others followed between then and 1880. However, Morris became critical of Wardle's printing, and in 1881 purchased an old block-printing works at Merton Abbey, Surrey, on the River Wandle. The first designs printed at Merton Abbey—three monochrome patterns—were registered in 1882, but it was not until 1883 that Morris had sufficiently mastered the indigo-discharge technique to be able to produce the original "Tulip and Willow" to his satisfaction. Nineteen designs were produced from 1882 to 1885, but only 8 more between then and Morris's death. Until the turn of the century Wardle continued to print the early designs, but thereafter they were transferred to Merton Abbey, where printing continued till the

firm closed down in 1940. In all Morris produced 44 chintz designs, all printed by wood-block, and mostly with vegetable dyes. After his death the firm added 21 new designs, mainly by his assistant J. H. Dearle (see No. 457).

416. "TULIP." 1875. Block-printed in shades of madder-red by Thomas Wardle at Leek for Morris and Co. Circ.408—1953.

417. "AFRICAN MARIGOLD." 1876. Block-printed in colours by Thomas Wardle at Leek for Morris and Co. Original design ill. in colour, L. F. Day's *William Morris and his Art*, 1899. Chintz ill. *Hunton*, pl. 171 (misnamed "Marigold"). T.641—1919.

418. "MORRIS-STYLE" CHINTZ; 1879. Roller-printed in peach colours for Simpson and Higgin, Manchester. *Lent by the Patent Office.*

This imitation of the "African Marigold"—though printed in colours quite unlike Morris's—was registered as an "original design", and is included as a demonstration of the way in which his personal style was copied.

419. "SNAKESHEAD." 1877. Block-printed in colours by Thomas Wardle at Leek for Morris and Co. Original design in City Museum and Art Gallery, Birmingham. Ill. *Builder*, Dec. 16, 1899. Circ.371—1955.

420. "ROSE AND THISTLE." 1883. Block-printed in yellow by Morris and Co. at Merton Abbey. Circ.417—1953.

421. "STRAWBERRY THIEF." 1883. Block-printed in colours by the indigo-discharge method by Morris and Co., at Merton Abbey. Fabric stamped with registration mark for May 11th, 1883. Ill. in colour in A. Vallance's *The Art of William Morris*, 1897, pl. XV. Circ.372—1955.

Morris's first design for printing by the indigo-discharge method.

422. "CRAY." 1884. Block-printed in colours by Morris and Co. at Merton Abbey. Circ.81—1953.

423. "WANDLE." 1884. Block-printed in colours by the indigo-discharge method by Morris and Co., at Merton Abbey. Ill. in colour in A. Vallance's *The Art of William Morris*, 1897, pl. XVII. Circ.199—1934.

424. "MORRIS-STYLE" CHINTZ. 1888. Block-printed in colours by the indigo-discharge method for Edward Samson and Bros., Manchester. *Lent by the Patent Office.*

This flagrant imitation of the "Wandle" design is included to demonstrate the lengths to which other manufacturers were prepared to go to simulate Morris's productions, even in this case to the extent of printing by the difficult and obsolete indigo-discharge process.

425. "DAFFODIL." 1891. Block-printed in colours by Morris and Co., at Merton Abbey. Original design in William Morris Gallery, Walthamstow. Chintz ill. *Art Journal*, 1891, p. 109. Circ.431—1953.

Apart from the "Compton", originally designed as a wallpaper in 1896, the "Daffodil" was the last chintz designed by William Morris. It is one of the few printed at Merton Abbey in chemical rather than vegetable dyes.

"The Century Guild"

The Century Guild was formed in 1882 by A. H. Mackmurdo (1851–1942) and Selwyn Image (1849–1930). Its aim was "to render all branches of art the sphere no longer of the tradesman but of the artist". Printed textiles were among the earliest productions of the Guild. Many are known to have been designed by Mackmurdo himself, but as it was the Guild's policy to present its work as a co-operative effort, not all the designs can be attributed with certainty to a particular artist. As far as is known, all the textiles were block-printed by Simpson and Godlee of Manchester at the Know Mill Printworks, which they took over in 1880, and still operate. A number of Mackmurdo's designs have close affinities to those of Morris, by whom he was strongly influenced, but his curiously loose drawing of flowers, and above all the swirling movement of his patterns is quite individual. Whether his work was known to the Continental initiators of "Art Nouveau" with its similar swirling curves a decade later, is doubtful; but Voysey readily admitted his debt to him. The predominance of oranges and dark reds is noticeable in almost all his textiles.

426. STYLISED FLOWERS AND LEAVES. 1883. Block-printed in two shades of red by Simpson and Godlee, Manchester, for the Century Guild. Designed by A. H. MACKMURDO. Ill. *English Chintz*, pl. 27. T.87—1953.

427. TWO STYLISED FLORAL DESIGNS. 1883. Block-printed in colours by Simpson and Godlee, Manchester, for the Century Guild. Designed by A. H. MACKMURDO. *Lent by the Patent Office.*

428. PEACOCKS AND STYLISED FLOWERS. c. 1883. Block-printed in three shades of red by Simpson and Godlee, Manchester, for the Century Guild. Probably designed by A. H. MACKMURDO. T.86—1953.

429. SQUIRRELS. c. 1883. Block-printed in colours by Simpson and Godlee, Manchester, for the Century Guild. Designed by A. H. MACKMURDO. T.89—1953.

430. "CROMER BIRD." c. 1884. Block-printed in colours by Simpson and Godlee, Manchester, for the Century Guild. Designed by A. H. MACKMURDO. Ill. *Victorian and Edwardian Decorative Arts*, pl. 19. T.88—1953.

There can be little doubt that Voysey's characteristic treatment of birds (see Nos. 440 and 442) was originally inspired by this design.

431. "THE ANGEL WITH THE TRUMPET." 1884. Block-printed in colours by Simpson and Godlee, Manchester, for the Century Guild. Designed by HERBERT P. HORNE (1864–1916). Ill. *Art Journal*, 1887, p. 295. T.85—1953.

Lewis F. Day (1845–1910)

From 1870 onwards Day was a prolific designer of furniture, textiles, wall-papers, pottery, etc., and lecturer and writer on the history and theory of pattern-designing. None of the printed textiles which he is

believed to have designed in the 1870's has survived, but Turnbull and Stockdale have kept samples (and, in many cases, the original designs also) of most of the numerous textiles which were printed to his designs at their Rosebank Print Works, Ramsbottom, after he became their Art Director in 1881, the year following their foundation. Though his writings were much read, his own style was too eclectic to have had much influence.

432. "THE GROTESQUE." 1886. Roller-printed in blue by Turnbull and Stockdale. Ill. *Art Journal*, 1891, p. 111. T.15—1954.

433. FLOWERS AND LEAVES. 1888. Roller- and block-printed in greens and blues by Turnbull and Stockdale. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 133. Circ.265—1958.

434. LEAVES WITH FANCY FILLINGS. 1898. Roller-printed (discharge) in colours by Turnbull and Stockdale. Ill. *Victorian and Edwardian Decorative Arts*, pl. 21. T.17—1954.

Walter Crane (1845–1915)

Designs for printed textiles formed only a small part of Crane's output by comparison with his numerous and influential illustrated books and wallpapers. In addition to the two furnishing fabrics here exhibited and one or two others in the same style, he designed two commemorative textiles, in the manner of his book-illustrations, for Edmund Potter of Dinting Vale, to commemorate the Jubilee of 1887.

435. "THE FOUR SEASONS." 1893. Velveteen, block-printed in colours by Thomas Wardle, Hencroft Works, Leek. Ill. *Studio*, vol. 11, 1894, p. 3. *Lent by the Vestlandske Kunstindustri Museum, Bergen, Norway.*

436. "GOLDEN PHEASANT." 1902. Linen, block-printed in colours by Stead, McAlpin, Ltd., Cummersdale. Originally printed by Birch, Gibson and Co. and exhibited at the Arts and Crafts Exhibition, 1903. Original design in Victoria and Albert Museum, dated 1902. T.39—1953.

437. DAFFODILS AND CROCUS. About 1890. Roller-printed (duplex print) by E. J. Buckley, Manchester for Liberty & Co. Designed by ARTHUR WILCOCK. *Lent by the Cooper Union Museum, New York.*

Arthur Wilcock was a free-lance textile designer who was much employed by Liberty's in the 1890's. Walter Crane so admired this particular fabric that he used it in his own dining-room.

438. TREES AND FIGURES. 1893. Velveteen, block-printed in colours by Thomas Wardle, Hencroft Works, Leek. Designed by LÉON V. SOLON (1872–1957). Ill. *Studio*, vol. III, 1894, p. 95.
Lent by the Vestlandske Kunstindustri Museum, Bergen, Norway.

Léon V. Solon (son of Louis M. Solon, the potter) was a portrait and mural painter, book-binder, illustrator and potter. He studied at the South Kensington Schools under Walter Crane who greatly influenced his work. From c. 1897 he was art designer and director at Mintons until he emigrated to the United States in 1909.

C. F. A. Voysey (1857–1941)

Voysey designed his first textiles and wallpapers in 1883, under the direct inspiration of Mackmurdo. His personal mannerisms—the huge papery poppies, the twisting leaves, and the stylised birds—were already fully developed before 1890. During the 1890's his designs were much copied both here and abroad, often combined with Continental "Art Nouveau" elements which Voysey himself abhorred. His style hardly developed after 1900, and his later textiles have therefore not been included.

439. FLOWERS AND LEAVES. 1889. Block-printed in shades of orange by Stead, McAlpin, Ltd., Cummersdale. Ill. *Dekorative Kunst*, 1897, p. 271.
Lent by the Patent Office.

440. FLOWERS AND BIRDS. About 1890. Roller-printed in colours by Turnbull and Stockdale. T.28—1953.

441. FLOWERS AND LEAVES WITH FANCY FILLINGS. About 1890. Roller-printed in colours, probably by Turnbull and Stockdale. T.33—1953.

442. BIRDS AND STRAWBERRIES. About 1895. Roller-printed (duplex print) in monochrome for Newman, Smith and Newman. Ill. *English Chintz*, pl. 28. Circ.72—1953.

443. STYLISED FLOWERS AND LEAVES ON RED GROUND. About 1900. Roller-printed in colours by G. P. and J. Baker at the Swaisland Printing Works, Crayford. Also produced as a wallpaper called the "Nure" by Essex and Co. T.61—1953.

Lindsay P. Butterfield

Designer of textiles and wallpapers and writer on design. The Victoria and Albert Museum possesses a large collection of his original designs. (See "An artist in floral design" by L. F. Day, in *Art Journal*, 1901, pp. 369–373.)

444. ANEMONE CRETONNE. c. 1895. Roller-printed (duplex print) in colours.
Lent by the Vestlandske Kunstindustri Museum, Bergen, Norway.

445. LARGE BLUE FLOWERS AND LEAVES. About 1900. Roller-printed in colours by G. P. and J. Baker at the Swaisland Printing Works, Crayford.
Given by G. P. & J. Baker, Ltd. T.59—1953.

446. RED POPPIES. 1901. Roller-printed in colours by Turnbull and Stockdale at the Rosebank Print Works, Ramsbottom. Ill. *Arch. Rev.*, vol. CXX, Aug., 1956, p. 133. Circ.270—1958.

Christopher Dresser (1834–1904)

It is unfortunate that owing to the lack of surviving examples Dresser is represented not by the printed textiles which he designed for Wardle's and Turnbull and Stockdale in the 1880's, when his reputation as a writer and designer of furniture, textiles, pottery, etc., was at its height, but by designs produced in his old age. However, throughout his career he had always delighted in bizarre and eccentric styles, and he was therefore able, at the very end of his life, to embrace the extravagances of "Art Nouveau" without losing his own personality.

447. SWIRLS IN GREEN AND RED. 1899. Roller-printed in colours by F. Steiner & Co. T.131—1957.

448. WAVES AND FLOWERS. 1902. Roller-printed in colours by F. Steiner & Co. T.141—1957.

449. TREES AND FLOWERS. 1902. Roller-printed in colours by F. Steiner & Co. T.163—1957.

Very similar designs by Dresser are illustrated in the *Studio*, Vol. XV, 1899, p. 109.

Harry Napper (d. 1930)

Water-colourist and designer of wallpapers and textiles. He was more successful than any other English designer in absorbing the spirit of Continental "Art Nouveau" in the years immediately following 1900.

450. PURPLE AND BLUE FLOWERS ON BLUE BACKGROUND. c. 1900. Block-printed in colours by G. P. and J. Baker at the Swaisland Printing Works, Crayford. T.53—1953.

451. BLUE FLOWERS AND LEAVES. c. 1903. Roller-printed in colours by Turnbull and Stockdale at the Rosebank Print Works, Ramsbottom. c. 1903. Circ.272—1958.

452. TWO FLORAL DESIGNS. 1903. Roller-printed in colours by F. Steiner & Co. T.172, 181—1957.

453. WATER-LILIES. About 1905. Linen, block-printed in colours by G. P. and J. Baker at the Swaisland Printing Works, Crayford. Ill. *Studio Yearbook of Decorative Art*, 1911, p. 127. T.55—1953.

454. STYLISED YELLOW FLOWERS. 1902. Roller-printed in colours by F. Steiner & Co. T.153—1957.

455. BERRIES AND FLOWERS ON BLACK GROUND. 1906. Roller-printed in colours by F. Steiner & Co. T.182—1957.

These two fabrics, Nos. 454 and 455, by unknown designers, are included to show the clichés of the later "Art Nouveau" designs.

Allan F. Vigers (d. 1921)

Textile and wallpaper designer and illuminator.

456. "THE ROSE." 1903. Linen, roller-printe in colours by G. P. and J. Baker at the Swaisland Printing Works, Crayford. Original design ill. *Der Moderne Stil*, vol. VI, 1904, pl. 19, No. 7. T.58—1953.

John Henry Dearle (1860–1932)

Dearle was trained by William Morris as his assistant. After Morris's death in 1896, he became art director of the Morris firm and designed almost all the new tapestries, stained-glass, wallpapers, and textiles thereafter produced by the firm.

457. "THE EDEN." c. 1905. Block-printed in colours by Morris and Co. at Merton Abbey. Ill. *Studio Yearbook of Decorative Art*, 1906, p. 184. Circ.288—1955.

Sidney Mawson

Textile and wallpaper designer. In the 1890's Mawson's designs frequently followed Morris very closely; in the early 1900's he specialised in bold designs with huge repeats showing the combined influence of Morris and Voysey; after about 1905 he had great success with his more delicate and naturalistic patterns in clear bright colours.

458. GREEN-GROUND FLORAL CRETONNE. About 1905. Block-printed in colours by Turnbull and Stockdale at the Rosebank Print Works, Ramsbottom. Circ.71—1957.

459. "PLEASAUNCE." 1907. Roller-printed in colours by Alexander Morton & Co., Carlisle. Circ.98—1937.

This design is still in current production by Morton Sundour Fabrics Ltd., Carlisle.

460. FLORAL SPRIGS. c. 1907. Linen, roller-printed in colours, by Alexander Morton & Co., Carlisle. Circ.97—1937.

461. "THE TAFFETA." 1909. Block-printed in colours by Alexander Morton and Co., Carlisle. Designed by RONALD SIMPSON. T.164—1953.

Section IV

The Last Fifty Years 1910–1960

The interest of this period may be said to begin with the establishment of the Omega Workshops in 1913, which set a fashion for geometric and abstract designs; but owing to the 1914–18 war, this was not fully apparent in commercial productions until the 1920's. The movement was led by the firm of William Foxton (founded in 1903 and known as W. Foxton Ltd. after 1923).

The 1920's were characterised by a predominance of strong colours, particularly purple and orange, with thick black outlines, which undoubtedly owed much to the influence of the Russian ballet.

No doubt as a reaction against the garish colours of the commercial productions, about 1923 a number of artist designers connected with the Arts and Crafts Exhibition Society began producing their own furnishing textiles, designing, cutting and printing the blocks themselves. The designs were mostly monochrome, printed in low dark tones with vegetable dyes, and making extensive use of neglected discharge and resist techniques.

In the late 1920's and early 1930's there was a fashion for "muted" and pastel shades. A style of geometric formalisation, originally developed by graphic artists and given widespread currency in the arts of interior decoration by the Paris Exhibition of 1925, was adapted to textile design.

The 1930's were dominated by the use of screen-printing which had been developed in the late 1920's. It greatly increased the freedom of the creative artist and enabled enterprising manufacturers to try out experimental designs without incurring the heavy expense of engraved rollers or laborious hand-block printing.

From 1939 to 1945, owing to wartime restrictions, no striking developments in textile design were possible. Since about 1947, however, there has been an extension of the practice of commissioning designs from leading painters and sculptors. The perfection of screen-printing has finally removed all restrictions on textile designers and even the work of "Tachiste" and "action" painters can be faithfully reproduced by this technique. Parallel with these abstract designs, the last few years have seen a revival of floral designs, usually on a large scale with huge repeats.

In order to ensure a representation of designs on the basis of their contemporary reputation rather than in the light of today's quite

different tastes, the textiles in this section have been deliberately limited to those which were selected and acquired by the Victoria & Albert Museum at, or shortly after, the date of production, as examples of the most advanced contemporary design. From 1919 until 1932 the task of selection was undertaken annually by the British Institute of Industrial Art, sponsored by the Board of Trade and the Board of Education. On its dissolution in 1934, the Institute transferred its collections to the Museum. Since 1932 the Circulation Department of the Museum has regularly acquired each year a small selection of furnishing textiles judged to be the best of current production. The year 1960 is represented by a number of fabrics produced specially for this exhibition.

The Omega Workshops

Founded by Roger Fry in 1913 as a group of artists seeking "delight in creation in the making of objects for common life" and attempting to keep "the spontaneous freshness of primitive or peasant work while satisfying the needs . . . of the modern cultivated man". The principal artists associated with Fry were Duncan Grant (see Nos. 481 and 485), Vanessa Bell, Frederick Etchells and Bernard Adeney. The Workshops produced furniture, pottery, carpets, stained glass, complete schemes for interior decoration, and five printed textiles, four of which are exhibited here. The latter, with their geometric designs and bright colours, clearly foreshadowed the popular taste of the 1920's.

462. FOUR PRINTED LINENS. 1913. Printed for the Omega Workshops by the Maromme Printworks, Rouen.

(*a*) "Amenophis." Designed by ROGER FRY. Ill. *Omega catalogue*, p. 9. Misc.2(40)—1934.

(*b*) "Pamela." Designed by ROGER FRY. Misc.2(39)—1934.

(*c*) "White." Designed by VANESSA BELL Ill. *English Chintz*, pl. 30. T.242—1931.

(*d*) "Mechtilde." Designed by FREDERICK ETCHELLS. Misc.2(41)—1934.

This design was also produced as a Wilton carpet.

463. PERSIAN SCENES ON BLACK GROUND. About 1915. Roller-printed cretonne designed by ERIC HAWARD for William Foxton. T.372—1934.

This design has been selected to illustrate a fashion for "Oriental" designs printed on black grounds during the years 1910–1920.

464. FIG-TREE AND DOVES. c. 1918. Block-printed cotton designed by CHARLES SHANNON, R.A. for William Foxton. Ill. *Good Furniture*, Sept., 1920, p. 128. Circ.247—1958.

465. TWO GEOMETRICAL DESIGNS. 1917. Two block-printed cretonnes designed by CLAUDE LOVAT-FRASER for William Foxton. T.375, 440—1934.

466. BLUE ROSES. c. 1920. Roller-printed cretonne designed by CLAUDE LOVAT-FRASER for William Foxton. Circ.239—1934.

467. TRELLIS WITH FLORAL BOSSES. 1920. Block-printed cretonne, designed by ALBERT GRIFFITHS for William Foxton. T.410—1934.

468. MAGNOLIA BLOSSOM AND BUTTERFLIES. 1920. Roller-printed cretonne designed by SIDNEY HAWARD for Turnbull and Stockdale, Ltd. T.417A—1934.

469. HAREBELLS. 1921. Roller-printed cretonne designed by MINNIE McLEISH for William Foxton. Ill. *Studio Year Book*, 1921, p. 86. T.413—1934.

470. ORIENTAL BIRDS WITH TREES AND FOLIAGE. 1922. Linen, block-printed by G. P. & J. Baker, Ltd. T.377—1934.

471. TRELLIS WITH GRAPES AND FLOWERS. 1923. Cretonne roller-printed by F. W. Grafton, Manchester. T.442—1934.

This design has been chosen to illustrate the strong colours and heavy black outlines of the early 1920's.

472. TWO CRETONNES WITH MARBLED EFFECTS. 1923. Roller-printed by F. W. Grafton and Co., Manchester. T.397, 398—1934.

The early 1920's saw a revival of the "batik" technique by artist craftsmen and these two designs show a similar effect achieved by machine.

473. FIELDS AND TREES. 1928. Roller-printed cotton designed by MEA ANGERER for Eton Rural Fabrics, Uxbridge. T.338—1934.

This design and Nos. 474 and 475 illustrate the use of muted colours and geometric formalisation originally inspired by cubism.

474. ABSTRACT CRETONNE. 1929. Roller-printed cotton designed by CONSTANCE IRVING for W. Foxton, Ltd. T.404—1934.

475. "CUBIST" FLORAL. 1929. Roller-printed cretonne designed by FRANK ORMROD for Turnbull and Stockdale, Ltd. T.386—1934.

476. DIAGONAL BANDS OF FLOWERS. 1927. Linen, block-printed by hand. Designed and printed by PHYLLIS BARRON. T.316—1934.

Nos. 476 to 478 have been chosen to illustrate the hand-printed fabrics of the artist-craftsmen which had an important influence on textile design generally throughout the late 1920's and 1930's.

477. CUBIST DESIGN. 1927. Unbleached linen, block-printed by hand. Designed and printed by DOROTHY LARCHER. Ill. *Studio Year Book*, 1930, p. 177. T.315—1934.

478. TUFTS ON A SPOTTED GROUND. c. 1930. Cotton, block-printed by hand with a resist. Designed and printed by DOROTHY LARCHER. Ill. *Studio Year Book*, 1930, p. 177. Misc.2(52)—1934.

479. TREES AND HORSEMAN. 1931. Machine-printed unbleached linen designed by GREGORY BROWN for William Foxton. T.307—1934.

This type of stylisation is characteristic also of the posters and book-illustration of the period.

480. NURSERY FABRIC. 1932. Cotton, block-printed by hand. Designed by ALLAN WALTON for Allan Walton Textiles. T.306—1934.

481. VASE OF FLOWERS AND DRAPERY. 1932. Screen-printed rayon and cotton textile, designed by DUNCAN GRANT for Allan Walton Textiles. T.302—1934.

482. "ROMNEY MARSH." 1932. Screen-printed cotton designed by PAUL NASH for the Calico Printers' Association, Ltd. T.197—1960.

483. ABSTRACT DESIGN. 1936. Screen-printed linen designed by PAUL NASH for the Old Bleach Linen Co. T.198—1960.

484. BOUQUETS OF FLOWERS. c. 1936. Screen-printed satin designed by VANESSA BELL for Allan Walton Textiles. Ill. *British Textile Designers Today*, Hayes Marshall, 1939, p. 77. Circ.88A—1937.

485. FIGURES AND BRUSH-DRAWN FOLIAGE. 1938. Screen-printed linen, designed by DUNCAN GRANT for Allan Walton Textiles. Ill. *British Textile Designers Today*, Hayes Marshall, 1939, p. 127. Circ.335—1938.

486. "LAYBOURNE." 1938. Screen-printed linen, designed by HANS TISDALL for Donald Brothers, Ltd. Circ.80—1938.

487. "EXOTIQUE" AND "STANFORD". 1938. Screen-printed linens, designed by MARION DORN for Donald Brothers, Ltd. Circ.282, 287—1938.

488. "POINTED PIPS." 1938. Linen, block-printed by hand, designed and printed by PHYLLIS BARRON and DOROTHY LARCHER. Circ.301—1938.

489. "CORNUCOPIA." c. 1938. Linen, block-printed by hand, designed and printed by ENID MARX. Circ.308—1938.

490. "BUTTERFLY AND CLOUD." c. 1938. Organdie, block-printed by hand, designed and printed by ENID MARX. Circ.306—1938.

491. "BACCHANTE." c. 1938. Screen-printed cotton, designed by MICHAEL O'CONNELL for Edinburgh Weavers, Ltd. Ill. *British Textile Designers Today*, Hayes Marshall, 1939, p. 207. Circ.472—1939.

492. "GEORGE AND RUFUS." c. 1939. Screen-printed spun rayon, designed by BEN NICHOLSON for Edinburgh Weavers, Ltd. Circ.464A—1939.

493. STYLISED TREES. 1940. Block-printed cotton, the blocks designed and cut by JANE EDGAR for Gerald Holtom. Circ.58—1940.

494. ROSES ON YELLOW GROUND. 1946. Screen-printed cotton designed by GRAHAM SUTHERLAND for Helios, Ltd., Bolton. Ill. Roger Smithells, *Fabrics in the Home*, 1951, pl. 5. Circ.71—1947.

495. VASES ON GREEN GROUND. 1947. Screen-printed linen, designed by JANE EDGAR for Heal and Son, Ltd. Circ.215—1947.

The practice of enclosing motifs in square panels was a feature of the immediate post-war "contemporary" style.

496. "FLORIMEL." 1949. Screen-printed cotton, designed by LUCIENNE DAY for Edinburgh Weavers, Ltd. Circ.37—1950.

497. "CALYX." 1951. Screen-printed linen, designed by LUCIENNE DAY for Heal and Son, Ltd. Ill. *English Chintz*, pl. 32. Circ.190—1954.

This fabric received the International Award of the American Institute of Decorators for the best textile design of the year.

498. ABSTRACT DESIGNS ON YELLOW GROUND. 1953. Screen-printed cotton, designed by TERENCE CONRAN for David Whitehead, Ltd. Circ.503—1953.

499. "RAIMOULT." 1954. Screen-printed linen and cotton, designed by ROBERT STEWART for Liberty and Co. Circ.487—1954.

500. ZIG ZAGS AND DIAMONDS. 1953. Screen-printed rayon satin, designed by HENRY MOORE for David Whitehead, Ltd. Ill. *Ambassador*, No. 11, 1953, p. 71. Circ.509—1954.

501. "CASCADE." 1953. Screen-printed cotton designed by WILLIAM GEAR for Edinburgh Weavers, Ltd. Circ.193—1955.

These two fabrics Nos. 500 and 501 were included in an exhibition of "Paintings into Textiles" sponsored by the *Ambassador* magazine at the Institute of Contemporary Arts during October and November, 1953. The exhibition, by showing that paintings and drawings, in any medium, could be faithfully translated on to cloth, encouraged a trend for commissioning designs from leading painters and sculptors who need have no restrictions placed on their work.

502. LANDSCAPE WITH MONUMENT. 1956. Screen-printed cotton, designed by JOHN PIPER for David Whitehead, Ltd. Circ.640—1956.

503. "THE SEASONS." 1956. Screen-printed cotton satin, designed by OLIVE SULLIVAN for Edinburgh Weavers, Ltd. *Lent by Edinburgh Weavers, Ltd.*

504. "GREAT REED." 1957. Screen-printed glazed cotton designed by HANS TISDALL for Edinburgh Weavers, Ltd. *Lent by Edinburgh Weavers, Ltd.*

505. "WEALD." 1959. Screen-printed cotton designed by ALAN REYNOLDS for Edinburgh Weavers, Ltd. *Lent by Edinburgh Weavers, Ltd.*

506. "NAXOS." 1960. Screen-printed cotton satin designed by JOHN DRUMMOND for Hull Traders, Ltd. *Lent by Hull Traders, Ltd.*

507. "HALCYON." 1960. Screen-printed cotton designed by LUCIENNE DAY for Heal & Son, Ltd. *Lent by Heal & Son, Ltd.*

508. "HYDRANGEA." 1960. Screen-printed cotton designed by JOHN DRUMMOND for Hull Traders, Ltd. *Lent by Hull Traders, Ltd.*

509. "VICTORIA." 1960. Screen-printed glazed cotton designed by OLIVE SULLIVAN for Edinburgh Weavers, Ltd. *Lent by Edinburgh Weavers, Ltd.*

The last four fabrics (Nos. 506 to 509) were produced specially for this exhibition on the basis of some of the historic material assembled for it. It is hoped that the exhibition will provide further inspiration to textile designers.

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